

"THE EXECUTIONER'S SONG"

by

Norman Mailer

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CORRECTED

SECOND DRAFT

April 15, 1981

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FADE IN:

1 INT. BRENDA'S HOUSE - OREM, UTAH - NIGHT

1

OPEN on a plastic model of the First Mormon Church, Provo. It is the sort that is sold in Mormon souvenir stores as an ornament, and it is now on top of a Christmas tree. PULL BACK to see the Christmas tree fully decorated, and behind it a ranch house living room. Prosperous blue-collar level of income. The room is about 13 feet in width, 22 feet long. Black wrought-iron furniture with red velvet cushions. Tufted lamps. A lot of gewgaws. A lot of plastic. All the same, a warm, sloppy room. BRENDA, JOHNNY, VERN, IDA, TONI, HOWARD are sitting around a gas-log fire. Presents on the floor. Kids running around. The mood is typical of the evening of Christmas day. Everybody is stuffed with food and feeling reflective.

BRENDA

(reading from a  
letter)

This life would be totally alien  
to you and your way of thinking,  
Brenda. It's like another planet.

TONI

The poor guy.

VERN

What makes you think he can get  
parole?

BRENDA

Johnny and I are going to sponsor  
him, Daddy.

Johnny nods glumly. Toni also nods. Toni's husband,  
Howard, nods. The decision sits heavy on all of them.

TONI

Daddy, I appreciate how you feel.  
Every photograph of Gary has a  
different expression. Practically  
a different face. I don't know if  
I like that. But his drawings of  
children sure are beautiful.

She passes around a drawing enclosed with the letter.

(CONTINUED)

1 CONTINUED:

1

IDA  
(looking at the  
drawing)  
He gets his artistic temperament  
from his mother. Of all us sisters,  
Bessie had the whitest skin. Oh,  
she just hated to work in the field.

2 ANGLE - VERN'S POV

2

We see the drawing. A child with enormous eyes, full  
of sorrow. Professionally executed. Skilled tech-  
niques of shading.

VERN (O.S.)

All this proves is that an artist  
can make a mess of his life as fast  
as you or me.

3 BACK TO SCENE

3

The RADIO is playing Christmas hymns. Vern picks up  
one of Gary's letters in his big hands. There are  
dozens of such letters scattered on the carpet. The  
family has obviously been passing them back and forth.

VERN

(reads aloud)

'Dear Brenda, Your attitude helps  
restore my old soul. A place to  
stay and a job mean an awful lot  
to the parole board.'

(sighs)

I guess we can't turn our back.

BRENDA

Cheer up, Dad. Gary and I  
understand each other. When he  
asked me to be his sponsor, I  
wrote him, 'Gary, if you screw up,  
I'll be the first to turn on you.'

She gives a belly laugh. The others, one by one, join  
in.

4 INT. LIVING ROOM - NIGHT

4

Brenda and Johnny are alone and tidying up.

JOHNNY

Honey, you haven't seen the man  
since childhood.

(MORE)

(CONTINUED)

JOHNNY (CONT'D)

I'm not embarrassed to harbor a criminal, but, fact it, Brenda, there's going to be problems.

BRENDA

You have one philosophy: don't make waves.

JOHNNY

Gary is not coming into an average community. He's entering a Mormon stronghold. Things are tough enough for a man just out of jail without having to deal with people who think tea and coffee are sinful.

BRENDA

You and me are not your typical, strait-laced Utah County couple.

JOHNNY

It's still one big church supper out here.

(shakes his head)

There's got to be tension.

BRENDA

(angrily)

From your point of view, anything new is obscene.

JOHNNY

What's the use of arguing? You're going to do it anyway.

BRENDA

We are going to do it. But I'll tell you this, Mr. Peace-at-any-Price! I've talked to Dad. Gary is only going to stay Saturday and Sunday with us. During the week he'll be with Vern in the shoe shop.

JOHNNY

All right, honey, I know how you feel.

BRENDA

That's right, Johnny. I feel awfully sympathetic to somebody who's boxed in. Gary Gilmore has paid his dues.

DISSOLVE TO:

5 INT. BRENDA'S LIVING ROOM - CLOSEUP - BRENDA - DAY 5

BRENDA

Gary Gilmore has paid his dues.  
He's been in jail thirteen years.  
I think it's time he came home.

MONT COURT

Well, being a parole officer, I  
am sympathetic to the idea of a  
second chance. But I have to tell  
you, Mrs. Nicol...

BRENDA

(not unflirtatiously)

Brenda.

MONT COURT

... you better be ready for the  
recycling period. A man can't  
walk out of prison and go right  
into straight, normal living.  
It's like being discharged from  
service. You just don't become  
a civilian immediately.

6 INT. BRENDA'S LIVING ROOM - NIGHT 6

The PHONE RINGS.

GARY (V.O.)

I'm at the airport.

BRENDA

Gary, it'll take us forty-five  
minutes to get there.

GARY (V.O.)

I don't mind looking around.

He hangs up.

BRENDA

(to Johnny)

This is one guy who doesn't try to  
talk your ear off for a dime.

7 EXT. INTERSTATE TO SALT LAKE CITY - NIGHT 7

Scene of a yellow Maverick driving down the empty  
Interstate.

8 INT. CAR - NIGHT 8

Johnny is driving. The speedometer is 55.

(CONTINUED)

8 CONTINUED:

8

BRENDA

Oh, God, will you hurry up?

JOHNNY

I'm not about to get a ticket.

BRENDA

I wonder how tall he is.

JOHNNY

What?

BRENDA

What if he's short? He might  
only come up to my armpit.

JOHNNY

You're getting dippy.

BRENDA

If we get to the airport and Gary  
only reaches my armpit, I'm going  
to abandon the whole thing right  
there. 'Shift for yourself,' I'll  
tell him.

9 EXT. INTERSTATE - NIGHT

9

Car going along. Other cars passing.

10 EXT. AIRPORT - NIGHT

10

They pull up to the island that runs parallel to the  
main entrance to the terminal building. As they step  
out of the car, Johnny is trying to tuck his shirttail  
into his belt.

BRENDA

(screeching)

There he is, there he is!

JOHNNY

Wait, I have to zip my pants.

BRENDA

Who gives one shit about your  
shirttail?

11 EXT. AIRPORT - NIGHT

11

Brenda crosses the street between the parking lot and  
the main door. We see GARY in our view, a tall man.

(CONTINUED)

11 CONTINUED:

11

He picks up a satchel and begins to walk quickly toward her. Soon they are running. As they meet, Gary drops his bag, hugs her, and lifts her in the air.

BRENDA

My God, you're tall.

GARY

What did you expect? A midget?

BRENDA

Thank God you're tall.

Johnny stands there grinning, his big, good face going "um, um, um."

GARY

Hey, cos, it's fine to see you.

He shakes hands with Johnny.

JOHNNY

Got everything with you?

Gary picks up his flight bag. It is small.

GARY

This is it. This is all I have.

Gary has a black trench coat slung on his arm, is wearing a maroon blazer over a yellow and green-striped shirt, a pair of ill-fitting beige polyester trousers, a pair of black plastic shoes. Brenda stares at them. They are really cheap shoes.

GARY

Come on, let's get the hell out of here.

He puts his arm around her as they walk to the car.

12 INT. CAR - NIGHT

12

They are driving.

BRENDA

Are you tired?

GARY

A little. I don't know if it was the altitude, or the liquor, but I got tore up on that plane. I was happier than hell.

(CONTINUED)

12 CONTINUED:

12

BRENDA

I guess you're entitled to be  
snookered.

We see his face in the half light of the car. The  
prison haircut is short. It sticks up hick-style in  
the back. He has a long, fine nose, good chin, thin,  
well-shaped lips.

DISSOLVE TO:

13 INT. JEAN'S CAFE - GARY'S POV - NIGHT

13

in the booth. People look well-dressed, all wearing  
their polyester specials, leisure suits, electric  
colors on some and color-compatible outfits on others.  
Bright colors on the jukebox.

14 NEW ANGLE

14

Two cute girls walk in.

GARY

Not bad.

It is so real, the way he says it, that Brenda laughs.  
She keeps looking at Gary. He, however, tries to ig-  
nore her.

GARY

(to Johnny)

Hey, man, thanks. I appreciate  
how you went along with Brenda to  
get me out.

They shake hands, thumbs up.

15 INT. BOOTH IN CAFE - NIGHT

15

They are silent.

16 ANOTHER ANGLE

16

GARY

I guess you don't want to hear  
about prison. It's not very  
pleasant.

JOHNNY

Hey, buddy, we're only tiptoeing  
around cause, you know, I don't  
want to ask, what's it like in  
there?

(CONTINUED)



16 CONTINUED:

16

Gary smiles. Silence again. Brenda keeps staring at him constantly.

BRENDA

God, it's good to have you here.

GARY

It's good to be out.

BRENDA

Wait till you get to know this country.

(silence)

Oh, Gary, we can take camper trips in the canyons. They're so green. We can have super drinking parties and teach you how to hunt with bow and arrow.

Now it is as if she gets her first good look at Gary. His face is awfully marked up. We see the lines of prison in every bend and wrinkle of his features. She reaches out and touches his face at a place where he has a very bad scar.

GARY

Kind of pretty, isn't it?

BRENDA

I'm sorry, Gary.

GARY

Got it from a guard.

BRENDA

How'd you like to get a hold of the fellow who hit you?

GARY

Don't pick my brain.

BRENDA

OK, but do you hate him?

GARY

God, yeah. Wouldn't you?

BRENDA

Yeah, I would. Just checking.

17 EXT. INTERSTATE, POINT OF THE MOUNTAIN - NIGHT

17

LONG SHOT of the car and the road.

(CONTINUED)

- 17 CONTINUED: 17
- A long hill comes out of the mountains. Its low ridge is like the limb of a beast whose paw just reaches the highway. On the other side, in the desert to the right, is Utah State Prison. There are only a few lights in its buildings.
- 18 INT. CAR - NIGHT 18
- JOHNNY  
Well, Gary, I don't recommend a vacation there.
- GARY  
Not a bad-looking joint, but I'll wait a while to check it out.
- They laugh. We hear the ECHO of their LAUGH on the highway.
- 19 INT. BRENDA'S LIVING ROOM - NIGHT 19
- Gary is drinking beer. He is slugging it.
- GARY  
This beats the pruno we had in prison. That was just a watery brew made from bread. This is beer.
- Johnny yawns.
- 20 INT. BRENDA'S BEDROOM - NIGHT 20
- Johnny is getting undressed. Out the window, the dawn is coming up.
- 21 EXT. BRENDA'S LAWN - DAWN 21
- We see the sun rising over the back of Brenda's ranch house and all her neighbors' ranch houses. There, standing on the plot of lawn, in a heap of strewn toys, wet with cold spring dew, Gary looks at the sky and takes a deep breath.
- GARY  
I feel like jogging.
- BRENDA  
You got to be nuts, tired as you are.

(CONTINUED)

21 CONTINUED:

21

Gary stretches and breathes deep. A big smile comes over his face.

GARY

Hey, man, I'm really out.

The snow in the mountains is iron-gray and purple in the hollows, and glows like gold on every slope that faces the sun. Brenda looks at Gary's face in the dawn light.

BRENDA

You know, Gary, I can't look into your eyes without feeling full of sadness.

GARY

Yeah, Brenda, why is that?

BRENDA

Because your eyes remind me of a scared rabbit.

GARY

Hey, cousin, I owe you an awful lot, but fuck you.

BRENDA

Gary, I've looked into the eyes of scared rabbits. They're not scared. It's just they don't know what's going to happen next.

GARY

Don't be too sure of that.

Puts his arms around Brenda, and starts to give her a kiss.

BRENDA

Hey, you're a real criminal, aren't you?

She disengages herself tenderly.

GARY

Cousin, it's just that I like you a lot.

22 INT. BEDROOM - DAWN 22

Johnny is looking through the window at them.

23 INT. BEDROOM - ANOTHER ANGLE - DAWN 23

Johnny in bed. Brenda comes over, slips off her negligee, gets under the covers. She is whistling a ditty. Johnny turns over, he swarms on her. For a little while, to quote John O'Hara, they are the happiest couple in Utah County.

24 INT. BRENDA'S LIVING ROOM - DAWN 24

Gary is looking at the fold-out bed. He takes a blanket and spreads it. He lies down on his back with his hands over his stomach, his shoes off, his head propped by a pillow. His eyes do not close. He lies there. Through the wall, he hears Johnny and Brenda MAKING LOVE.

DISSOLVE TO:

25 INT. BRENDA'S LIVING ROOM - MORNING 25

It is a couple of hours later. Gary's eyes are still open. Johnny comes out of the bathroom whistling the same ditty that Brenda used in the dawn. He has the bathroom scale in his hands. Now he squeezes it.

GARY

(recognizing the  
challenge)

Hey, partner, how high can you  
send her?

JOHNNY

This trip, I only got the needle  
to 250 pounds.

Gary swings out of bed, reaches for the scale, squeezes it.

26 NEW ANGLE 26

The scale. The needle stops at 120.

Gary's face. He is going crazy with effort. He is squeezing the scales until he's shaking.

27 INSERT - THE SCALE 27

150.

CUT TO:

28      ANGLE - JOHNNY'S FACE

28

JOHNNY

Yeah, you're improving.

GARY

What's the highest you've gone?

JOHNNY

Three hundred.

CUT TO:

29      INT. CAR - OREM-PROVO HIGHWAY - MORNING

29

Brenda and Gary are driving. Brenda is at the wheel.

GARY

Man, your husband is strong.

BRENDA

Oh, my father is stronger. My father might be the strongest man I know.

GARY

Can Vern beat Johnny on the scales?

BRENDA

Nobody tops Johnny at that. But you can't whip my Daddy at more personal contests. Like arm-wrestling.

GARY

Got you.

The car is going along State Street. THROUGH THE WINDOW, we see quick-eat palaces, used car dealers, chain clothing stores, gas stops, appliance stores, highway signs, fruit stands, one-story banks in pastel colors, real-estate firms in one-story office compounds, rows of condominiums with sawed-off mansard roofs. The buildings are tinted in nursery colors, pastel yellow, pastel orange, pastel tan, pastel blue.

GARY

It sure has changed.

BRENDA

It must be more than twenty-five years since you've seen it.

GARY

Brenda, you're always going to tell me the truth, aren't you?

(CONTINUED)

29 CONTINUED:

29

BRENDA

Better believe it.

GARY

Why are you taking a chance on a man who has spent eighteen of his last twenty-two years in the slammer?

They are both looking ahead.

BRENDA

Gary, I've been married four times. First when I was fifteen. Couldn't live without the guy. After two months, I couldn't live with him. I've been in prison ever since. In my way. So get it straight: the reason I want you out is cause I love you.

GARY

Why do you love me?

BRENDA

Because when I was six, and you were seven, I climbed to the top of an apple tree back in Grandma Brown's back yard, and that branch broke. You caught me on the way down. I still pee in my pants when I think of it. Gary, you were the best boy I knew. Man, were you neat.

All the while, the reflection in the windshield of buildings to the left and right of the highway continue to flash by, all the incarcerations of small-town life. Now they look directly at one another.

GARY

All right, Brenda, I understand. I love you, too.

They smile at each other, like kissing cousins, and drive on. The car pulls into a shopping mall.

30 INT. PENNY'S STORE - LEVI'S DEPARTMENT - DAY

30

Gary is staring moodily at the dungarees.

GARY

Hey, are you allowed to take the pants off the shelf? Or does somebody issue them to you?

(CONTINUED)

30 CONTINUED:

30

BRENDA  
(restrained woe at  
his ignorance)  
Find the ones you want. You can  
try them on, you know.

GARY  
Without paying?

BRENDA  
Oh, yeah, you can try them on first.

31 INT. VERN'S SHOE SHOP - DAY

31

A large, cavernous, one room store on the main street  
of Provo.

Vern is a short, powerfully-built man with iron-gray  
hair, a hare-lip, and a mustache. Horn-rimmed glasses.  
Rugged, decent face. Is with Brenda. A worker,  
STERLING BAKER, is in the background.

VERN  
I wish I could walk around the town  
and show it to you, but, don't you  
know, my knee is gone. Osteoarthritis.

GARY  
Must hurt standing on it all day here.

VERN  
It does. Of course, everybody has  
their sad story.

Vern hits the cash register and hands Gary a twenty.

VERN  
Yours must be an empty wallet.

GARY  
Well, I can't pay it back right now.

VERN  
When you can.

GARY  
(brightens)  
I'll buy some jogging shoes.

VERN  
Anything you can't drink.

They smile a little uneasily.

32 EXT. PROVO STREETS - LATE AFTERNOON

32

We see Gary jogging. He runs at a fast rate in his new Levis. We see the intersection of Main and Center Streets. A movie theatre, a park next to a church, a quick-food restaurant, an extra-large drugstore.

33 INT. VERN'S HOUSE - EVENING

33

It has a lot of stuffed furniture in bright autumn colors and bright rugs. Pictures in gold frames. A ceramic statue of a black stable boy with a red jacket. Chinese end tables.

Gary returns. He is sweating.

GARY

(peeling off his  
windbreaker)

Is it all right if I get a glass  
of water?

VERN

This is your home. You don't have  
to ask permission.

GARY

(sweat pouring down  
his face)

I'm beginning to get into this. It's  
a pretty good life.

VERN

Yeah. Come and go as you want.  
Within reason.

34 INT. VERN'S LIVING ROOM - EVENING

34

IDA

Gary, I want you to know, I just  
loved your mom. She was my special  
big sister. So elegant. I used to  
study how to dress just by looking  
at her ways.

IDA is small, plump, with red-brown hair.

GARY

She's arthritic now. Can hardly  
move around her trailer. I'd like  
to improve things for her.

(CONTINUED)



34 CONTINUED:

34

IDA  
I bet you would.

GARY  
Could we call her?

IDA  
Let's do that.

- 35      ANGLE - PHONE DESK, LITTLE TABLE - NIGHT      35
- GARY  
(into telephone)  
It's warm here, Mom, real warm for  
April. You need the desert for  
your arthritis, not damp old  
Portland. I'm going to work and  
get the money to bring you here.
- 36      INT. VERN'S SHOE SHOP - DAY      36
- A large, cavernous, one-room store on a small town  
main street.
- Gary is standing at a bench jack. It is a metal foot  
upside-down. Gary puts a shoe on.
- 37      CLOSEUP - BENCH JACK      37
- Gary prying off the sole.
- 38      CLOSEUP - BENCH JACK      38
- Gary taking off the heel.
- 39      CLOSEUP - BENCH JACK      39
- Pulling out the nails, Gary pinches his finger with  
the claw hammer.
- 40      ANGLE - GARY      40
- Pulling out stitches.
- Gary is slow and clumsy on all these operations. Con-  
trasted to him is STERLING BAKER, about 20, who is  
working on the next jack. Quick, deft.
- 41      LONG SHOT      41
- Vern and Sterling are passing work back and forth.  
Gary is idle by his jack.
- GARY  
Vern, I hate to stand around like  
this. Tell me, and I'll catch on.
- VERN  
Gary, we have a rush job right now.  
It's easier to do it myself than  
show a new man how.
- GARY  
I feel like a dummy, you know.

(CONTINUED)

41 CONTINUED:

41

VERN

Well, you want perfection too quickly. You can't learn everything immediately.

A WOMAN has entered. A customer.

Gary leaps to wait on her at the counter. She hands him a ticket.

WOMAN

When are you going to have these shoes ready?

GARY

I'm not sure, ma'am. I'm going to have to ask.

WOMAN

Why are you waiting on the counter if you can't tell me anything?

Gary approaches Vern at his bench jack.

GARY

Vern, I don't know if I can handle a rude customer. I'm going to have to sneak up on that.

42 INT. SHOE SHOP - EVENING

42

The door. An attractive teenager enters, leaves a pair of shoes on the counter, smiles at Vern, walks out again. Gary studies her walk.

GARY

Look at her little bootie. I haven't seen any thing like that in years.

VERN

(to Sterling)

What do you think of my nephew?

STERLING

Nice fellow.

VERN

Everything all right?

STERLING

Well, Vern, it's getting so you can hear him breathe. I'd find him a date.

43 INT. FRED'S LOUNGE - BAR - NIGHT

43

Small. Chairs, tables, pinball machines.

LU-ANN

I didn't always have red hair.  
Used to be a blonde before my  
divorce, then a little brown,  
some ash-blonde. Just yuck. I  
settled on red cause it suits my  
temperament. Being a redhead is  
being me.

She is thirty and plain. Gary doesn't know what to  
say. Nods. She is sipping her beer. He is downing a  
mug. Makes guzzling sounds.

LU-ANN

Haven't been in a bar lately, have  
you, Gary?

GARY

Not since I got out.

LU-ANN

Let's play the jukebox.

GARY

You make the selections.

44 ANOTHER ANGLE

44

LOUD ROCK from the jukebox.

GARY

(swallows his beer)  
Is it all right to take a six-pack  
with us?

LU-ANN

If you want it.

GARY

Okay to drink my beer in your car?

LU-ANN

(puzzled)  
Yes.

45 INT. CAR - STATE STREET - NIGHT

45

Lu-Ann is driving. Gary is slugging beer.

GARY

Why did you tell Vern you'd come  
out with me?

(CONTINUED)

45 CONTINUED:

LU-ANN

It's simple. You need a friend  
and I need a new friend.

GARY

Do you normally do this? Just  
drive around?

LU-ANN

Yes, I do. It relaxes me.

GARY

Doesn't bother you? Me being here?

LU-ANN

No. Not in the least.

GARY

Will you go to a motel with me?

LU-ANN

No.

46 ANOTHER ANGLE

46

LU-ANN

You better look someplace else if  
the other is what you want.

GARY

I'm sorry.

LU-ANN

You can't have it all in five  
minutes, Gary.

GARY

Everybody's got something. I have  
nothing.

LU-ANN

Listen, I work hard. I and my  
friends like Brenda have all  
worked super-hard to have our  
homes and our cars.

GARY

You... have all had it easy.

LU-ANN

(loudly)

We've earned it.

GARY

I don't want to hear any more of  
that.

LU-ANN

Well, you're going to.

Gary raises his fist.

(CONTINUED)

46 CONTINUED:

46

LU-ANN

You want to hit me?

GARY

Let's drive home.

47 EXT. VERN'S HOME - NIGHT

47

The car is parked. We COME IN on them. They are sitting near each other.

GARY

Can I hug you?

She nods dubiously. He hugs her hard.

LU-ANN

I'm friendly with a lot of people but offer my friendship to very few. Don't rush so, Gary. You've got time.

GARY

I haven't. I can't make those years up.

LU-ANN

Take it one step at a time.

GARY

You're not going to see me again, are you.

LU-ANN

Well, if you need someone to talk to, my phone is open 24 hours a day.

He forces a kiss.

GARY

(getting out of car)

I'm sorry. I've messed it up. Vern's going to be mad at me.

48 INT. VERN'S LIVING ROOM - NIGHT

48

Gary is hitting up on the remains of the six-pack.

VERN

You were too forceful. You don't try to do everything on the first date.

Gary belches in Vern's face.

(CONTINUED)

48

CONTINUED:

48

VERN

Are you going to shape up or am I  
going to have to knock you on your  
ass?

GARY

You aren't afraid of me?

VERN

No, I'm not. Should I be?

They both begin to laugh.

GARY

I want a family. I want a house  
like this.

VERN

You can't have it all in five  
minutes. You have to work for it.

49

INT. STERLING BAKER'S ONE-ROOM APARTMENT - NIGHT

49

Gary is holding Sterling's baby. Sterling and RUTH ANN, his wife, are sitting beside Gary at the kitchen table. It is a poor pad, one all-purpose room, some broken-down furniture, a raggedy poster. The RADIO is playing Country and Western and Gary is bouncing the baby on his knee in tune to a song by JOHNNY CASH.

GARY

Now there was this black dude who'd been trying to make this nice white kid his punk. The kid asked me for help. So another buddy and me got ahold of some pipes. This convict we were taking on was a bad nigger. Been a professional fighter. We waited on him in the stairway, and jumped him with the pipes. Then we put him back in his cell and stabbed him with a homemade sticker fifty-seven times.

Sterling looks very uncomfortable, ditto Ruth Ann. As Gary has been telling this story, RIKKI BAKER, a very tall young man, has ambled into the room. He is in time to hear the last half if it. It leaves him looking somewhat wan. Gary fixes all of them with his stare.

GARY

Ruth Ann, do you know any girls  
who would go out with me?

RUTH ANN

(her face as guilty  
as hell)

Well, now, no, I don't. Not  
off-hand, Gary.

50 INT. STERLING'S APARTMENT - NIGHT (LATER)

50

Five or six fellows around a poker table.

GARY

You men don't know the rules. The true regulations of draw poker have been hammered out by discussion among convicts and are passed from jail to jail. Your rules is how they play in Mexico.

The other players eye each other uncomfortably, nervously, with mounting anger. JIMMY POKER-GAME, a big Mexican who has been singled out by Gary's remark, looks particularly angry.

51 ANOTHER ANGLE

51

A hand has just been dealt. As the players pick up their cards, Gary leans to the right, getting a glance at what the man next to him is holding. Jimmy Poker-Game throws down his hand. The others signal by their expressions to Sterling how unhappy they are. Sterling looks at Rikki.

RIKKI

Hey, Gary, why don't you and me go out and chase down some girls?

GARY

That's the best offer since I got out of prison.

JIMMY POKER-GAME

(relaxing now that  
Gary will leave)

Hey, Gary, Sterling tells me you're the horniest guy he ever met.

GARY

Horny? I've spent half my life looking at nude pictures in Playboy. You're damn right I'm horny.

52 EXT. CENTER STREET - NIGHT

52

It's a four-lane main street with an island in the center. Two lines of cars are going in each direction slowly, girls cruising in some cars, boys in the others. Everybody's RADIO is going real loud.

53 EXT. CENTER STREET - FROM OVERHEAD - NIGHT

53

We see Gary with his head out the passenger window, talking to some girls in a car on his right.

(CONTINUED)



53 CONTINUED:

53

They're moving along together and when the light turns red, Gary jumps from his car and puts his head in the window of the girls' car. The light turns green, and the girls try to take off, but Gary won't take his head out. When they finally get going, Gary jumps back in Rikki's car.

GARY

Chase them down!

RIKKI

Ain't no way.

GARY

Do it! Show you're as good as you said.

RIKKI

You gotta come up on them easy, not scare 'em out of the water.

Gary's eyes blaze at him.

GARY

All right, show me your way. Let's see if you can deliver.

54 EXT. CENTER STREET - NIGHT

54

Rikki's GTO is idling next to a pickup with three girls. The truck is on Rikki's left. He speaks through the open window.

RIKKI

I'm not dangerous. You can tell by looking at me. Why, with a face like mine I'm barely good for raising rabbits.

The girls laugh, and take a right at the next corner into a dark street. They park. Rikki follows. The GIRL who has been driving gets out to talk to Gary while Rikki walks up to the girls' truck.

GIRL DRIVER

(to Gary)

Hi? What do you call yourself?

GARY

My name is Gary Gilmore and I'm going to come right out and ask you for it.

(MORE)

(CONTINUED)

54 CONTINUED:

54

GARY (CONT'D)

It's been a long time and I'd like  
some right now. Or in the next  
few minutes.

Smiles to be charming. The Girl leaves him instantly.

Rikki is bantering with the girls in the truck. The  
Driver comes back.

GIRL DRIVER

You ought to do something about  
that guy you've got along.

She gets into her truck and takes off fast.

55 EXT. RIKKI'S GTO - NIGHT

55

Rikki starts to get in but Gary is in the driver's seat.

GARY

Is your car fast?

Rikki nods.

RIKKI

Yes.

GARY

Can I drive it?

RIKKI

(pauses)

Take it easy.

Gary gives him a look. They stare into one another's  
eyes.

RIKKI

Hey, man, don't get bent out of  
shape.

CUT TO:

56 GARY

56

driving. He is zooming through back streets. Takes a  
corner fast and nearly hits a stop sign, doesn't slow  
down at the intersection, and goes cata-humping over  
the drainage ditch that crosses the street to slow you  
down. Next a car coming toward them has to go onto  
the shoulder to avoid collision.

(CONTINUED)

56 CONTINUED:

56

RIKKI

Stop, you son of a bitch, stop,  
you're a madman!

GARY

(quiet voice)

This is not bad. Do you know how  
long it is since I drove?

Gary passes another car on a turn and almost hits an  
oncoming vehicle.

RIKKI

For God's sakes, pull over!

We see a cop's car. Gary hits the BRAKES AND CONKS  
THE MOTOR.

CUT TO:

57 GARY'S FOOT

57

trying to start.

GARY (O.S.)

It won't go.

58 ANOTHER ANGLE

58

He still can't start it.

59 ANOTHER ANGLE

59

Rikki is getting behind the wheel again. STARTS THE  
MOTOR. Gary looks very depressed. He is brooding.

GARY

I wish that car hadn't given up  
on me.

RIKKI

It happens to anybody.

GARY

Then let's see Lu-Ann.

RIKKI

Who's she?

GARY

That, my friend, is the name of a  
boss redhead I happen to know.

60 EXT. PROVO STREET - NIGHT

60

GTO pulls up to a two-story building like a small motel, with several apartments on each landing. Gary gets out of the car.

61 EXT. DOOR TO AN APARTMENT - NIGHT

61

Gary pounds on it.

VOICE

(through the door)

Lu-Ann's gone to bed. I'm her sister.

GARY

Tell her I'm here and she'll get up.

VOICE

She needs her sleep.

SOUND OF FOOTSTEPS walking away.

GARY

Cunt!

Gary going downstairs.

GARY

(to Rikki)

Let's tip her car.

62 EXT. STREET - NIGHT

62

Gary and Rikki are putting their backs into Lu-Ann's car. They cannot tip it over, they can only rock it. Gary gets a tire iron out of the GTO's trunk and busts the windshield out. The SOUND OF GLASS BREAKING sends Rikki flying over to his car. As he takes off, Gary opens the door on the run and jumps in.

63 INT. VERN'S DINING ROOM - MORNING

63

Vern and Gary are eating breakfast. Ida is having coffee.

VERN

I got a call from Lu-Ann this morning.

GARY

Haven't seen her since our date. She's too frigid for me.

(CONTINUED)

VERN

Her windshield got smashed last night.

GARY

Hey, that's terrible. Was she riding in it?

VERN

Gary, if I believed you had anything to do with it, I'd ask you to leave this house right now.

GARY

Well, Vern, last night I did get shit-face, and I did knock on her door, but I never laid a hand on her car.

VERN

I'm glad to hear that.

GARY

Right.

VERN

Right.

They eat in silence.

GARY

I guess you think I gobble like a pig, kind of quick.

VERN

I noticed you eat fast.

GARY

Well, in prison, you got fifteen minutes to get your food, sit down and swallow it. Otherwise, you just don't get it.

VERN

But you managed?

GARY

Yeah.

VERN

Well, now why don't you try to take a little more time?

(CONTINUED)

63 CONTINUED: (2)

63

GARY

You're a pretty strong fellow,  
Vern, aren't you?

VERN

The champ.

GARY

Let's arm wrestle.

Vern shakes his head.

IDA

Go ahead, Vern, arm wrestle him.

GARY

Yeah, come on. You think you can  
take me?

VERN

I don't have to think. I can take  
you.

GARY

Well, Vern, I feel pretty strong  
today. What makes you think you  
can beat me?

VERN

I'm going to make up my mind, and  
then I'm going to beat you.

GARY

Try it.

64 CLOSEUP - THE TABLE

64

Vern is arm wrestling with Gary.

GARY

Son of a bitch! For an old bastard  
you're pretty strong.

VERN

You're doing pitiful. It's a good  
thing you finished your breakfast.  
I wouldn't even give it to you now.

Vern gets Gary's arm halfway over. Then he picks up a  
few toothpicks and holds them in his left hand.

VERN

Anytime you want to say 'uncle,'  
quit.

(MORE)

(CONTINUED)

64 CONTINUED:

64

VERN (CONT'D)

If you don't, I'm going to drive  
your hand onto these toothpicks.

Gary is straining. He starts to give karate yells. He  
even rises half out of his seat. It makes no differ-  
ence. Vern gets him down on the point of the tooth-  
picks.

GARY

I quit.

They relax.

GARY

Would you really have stuck me?

Vern nods.

GARY

Vern, you're okay.

VERN

Up to a point.

65 INT. A LUNCHROOM BOOTH - DAY

65

Toni and Brenda are seated on either side of Gary. All  
three are eating hamburgers.

TONI

Dad would never tell you, Gary,  
but I don't think you realize that  
he can't keep giving you tens and  
twenties.

GARY

Are you saying Vern is that short  
of money?

TONI

He has a little, but he needs an  
operation. That leg gives him  
pain all the time.

GARY

I didn't realize I was putting Vern  
on the spot.

TONI

You know, Daddy really created that  
job so the parole board would pass  
you...

(MORE)

(CONTINUED)

65 CONTINUED:

65

TONI (CONT'D)

... but, truthfully, I don't think  
the work is really there.

BRENDA

It's just you needed a few weeks  
to unwind with somebody you wouldn't  
have to regard as a boss.

(CONTINUED)



65 CONTINUED:

65

GARY

Hey, you know, yeah!

BRENDA

Gary, maybe the moment has come to think about a real job.

GARY

I don't think I'm ready. I'd appreciate hanging in with your folks a little longer.

BRENDA

(she is one-on-one,  
face to face)

Gary, they love you, but I'm going to be frank. You are starting to get on their nerves.

66 INT. SPENCER McGRATH'S OFFICE - LINDEN, UTAH - DAY

66

Small office. Through the window we see a muddy yard and trucks. Brenda is with Gary.

GARY

A man offered me a dollar-fifty an hour. I said 'That isn't even minimum wage.' He said, 'You're an ex-con.'

SPENCER

Well, Gary, that's not fair. If you do the work, you should be paid the money.

McGrath looks at Brenda and smiles.

SPENCER

Your experience isn't very applicable for us, but you impress me as intelligent. I believe I can put you on here. Why don't you start tomorrow? Three-fifty an hour.

GARY

That's decent wages, Mr. McGrath.

SPENCER

I'd like to take all the credit; but in fact, Gary, there's a government program for ex-cons.

(MORE)

(CONTINUED)

66 CONTINUED:

66

SPENCER (CONT'D)

They pay half your salary. Hours  
are eight to five.

67 EXT. STATE STREET - DAWN

67

By the clock in a store window, we see it is six a.m.  
Gary is hitching in the rain. When two cars pass him,  
he begins to walk.

68 EXT. THE WORK YARD - MORNING

68

Gary is drilling a hole in a board. He bears down hard  
on a piece of wood, but no hole gets started. The fore-  
man, CRAIG TAYLOR, comes by.

CRAIG

Gary, you're running that drill  
on reverse.

GARY

I didn't know these things had a  
reverse.

69 EXT. THE WORK YARD - NOONTIME

69

The other workers are sitting around eating, talking,  
and laughing. Gary is off to the side. He perches on  
a piece of machinery and eats his lunch out of a brown  
paper bag. Silence is around him.

70 INT. VERN'S KITCHEN - EVENING

70

Gary has just brought in a sack of groceries. Johnny  
and Brenda are with Ida.

BRENDA

(delightedly)

What did you do? Aw, that's nice.

GARY

Took in my first week's pay today.  
I thought I'd put up my share.

IDA

Gary, you're crazy! Red caviar,  
pate, I don't think I've ever  
tasted these things. How could  
you afford it?

GARY

Ask me no questions, Aunt Ida, and  
I'll tell you no lies.

(MORE)

(CONTINUED)

70 CONTINUED:

70

GARY (CONT'D)  
(he leaps up like a  
kid of fourteen and  
gives a "yahoo!")  
This is my night!

71 EXT. DOWNTOWN PROVO - NIGHT

71

Gary, Brenda and Johnny are waiting in line outside  
the Provo movie theatre with a few other people.

BRENDA  
Hey, it's sweet to treat us to the  
movies, Gary.

GARY  
Cousin, you just got to see this  
flick. I love it. 'One Flew Over  
the Cuckoo's Nest.' I love it. I  
watched them film it right down the  
road from the Penitentiary. Watched  
it right from my cell window. Saw  
them bring Jack Nicholson in with  
handcuffs and leg irons.

On the line outside the movie theatre waiting for the  
picture to begin are also MAX JENSEN, a tall, well-  
built law student, hair cleanly parted on the side,  
and his wife COLLEEN, a pleasant-looking young woman,  
together with another young couple who are friends.

FRIEND  
Max, I hear it's your turn to give  
the presentation this Sunday.

COLLEEN  
Yes, Max is going to tell the kids  
what his mission was like.

MAX  
Well, I want to reach them with the  
idea that if you want to improve  
on our average for conversions then  
you have to learn how to take rebuff.  
Particularly in Catholic countries.

COLLEEN  
Will you tell them about living with  
your fellow missionaries?

Polite, uneasy laughter.

(CONTINUED)

71 CONTINUED:

71

MAX

It's quite a challenge.

(pause)

Okay, learning how to live with  
your fellow missionaries can get  
closer than marriage, you know.

(MORE)

(CONTINUED)

71 CONTINUED:

71

MAX (CONT'D)

Just the noise you make brushing  
your teeth.

They all laugh companionably.

Brenda, overhearing this, rolls her eyes. Gary extracts a stick of pot. Lights up right on line. Offers it to Brenda and Johnny who shake their heads and look around uneasily. But the Mormon students behind them are hardly familiar with the smell.

GARY

This stuff makes me happier than  
hell.

He begins to giggle. Johnny frowns. Brenda starts to giggle as well.

BRENDA

Oh, God, this is going to be a  
disastrous evening.

72 INT. THE MOVIE HOUSE - NIGHT

72

Gary, Brenda, and Johnny in their seats.

GARY

You see that broad up there? She really works in the hospital, but the guy next to her is a phony. Just an actor. Hey! Look at that fucker over there! I know that fucker.

BRENDA

Gary, there are people trying to hear the show. Will you shut up?

GARY

Am I offensive?

BRENDA

You're loud.

Gary spins around and asks the people behind:

GARY

Am I being too loud? Am I bothering  
you folks?

Brenda slams her elbow into his ribs. Johnny gets up and moves over a seat or two.

(CONTINUED)

72 CONTINUED:

72

GARY

Where's Johnny going? Does he  
have to take a piss?

Johnny slides down in his seat until no one can see his  
head.

GARY

Son of a bitch! Look at that  
picture. That's just the way it  
was.

PEOPLE BEHIND THEM

Shhhhh!

Brenda grabs Gary by the shirttail.

BRENDA

You're obnoxious.

GARY

I'm sorry.  
(big whisper)  
I'll hold it down.

Gary puts his feet up on the back of the chair in front  
and starts rocking it rhythmically. The woman sitting  
there gives up and moves away.

BRENDA

Gary, you're making me feel like  
a turd.

GARY

My God, Brenda, do you have to  
ride me all the time?

BRENDA

You made that poor lady move.

GARY

Her hair was in my way.

BRENDA

Then sit up straighter.

GARY

Not comfortable sitting up straight.

73 EXT. PROVO STREET - NIGHT

73

Outside the movie theater. Brenda is furious.

(CONTINUED)

73 CONTINUED:

73

GARY

Don't you like me anymore?

BRENDA

Right now I think you are the most insensitive human being I've ever known.

GARY

Brenda, I am not insensitive to being called insensitive.

He walks away whistling. We see him disappear into the night by himself.

DISSOLVE TO:

74 EXT. SPENCER McGRATH'S WORK YARD - DAY

74

It is a quarter past eight by the outdoor clock. Gary comes striding in.

GARY

Spence, sorry I'm late.

SPENCER

Well, this is the first time, Gary. No big deal.

GARY

(nods)

I feel bad. But I couldn't catch a ride today. I had to walk.

SPENCER

You walked the seven miles from Provo?

GARY

Well, Spence, I've been trying, but I haven't learned how to fly.

They laugh together.

SPENCER

I respect your pride. That's the makings of very decent stuff. Gary, I'm going to make sure you get a ride home tonight.

GARY

I appreciate that, Spence.

75 EXT. VJ MOTORS - EVENING

75

A six-cylinder '66 Mustang with a scrungy white body is on the lot. VAL J. CONLIN is selling it.

CONLIN

This car sits here for \$795, but I need the space. Spence, for you I'll move it at five and a half.

SPENCER

(to Val Conlin)

Gary is getting a hundred and forty a week and taking home ninety-five. If I put in the first fifty against future salary, will you carry the rest?

CONLIN

That sounds functional.

Gary nods. The expression on his face says, "I'm going to have wheels."

76 EXT. STATE STREET - NIGHT

76

Gary is driving the white Mustang. The evening lights are on in all the stores.

CUT TO:

77 ANOTHER SCRUNGY MUSTANG

77

same model, same year, painted blue.

78 EXT. STATE STREET - NIGHT

78

NICOLE and SUE BAKER are driving in the blue Mustang. Sue is an attractive blonde, Nicole, equally attractive, a brunette. Both girls look about 20. Three little kids are sleeping in the rear seat.

NICOLE

The fellow lives down the street, so he said he'd take one-seventy-five 'cause I had it in cash right there. They'd just sent me an extra check from welfare by mistake.

Both girls smile.

NICOLE

Sometimes, you're lucky.



79 EXT. STERLING BAKER'S APARTMENT - NIGHT

79

It is a basement apartment. The girls pull up in the blue Mustang and park. Around the corner, visible to us, but not to them, is the white Mustang belonging to Gary. In the distance, the mountains still have snow on the peaks, but Nicole is only wearing Levis and a halter and is carrying her two kids, one on each arm.

80 INT. STERLING BAKER'S APARTMENT - NIGHT

80

Gary and Sterling are there alone. Gary has started a goatee and hasn't shaved in a couple of days. He is guzzling a beer. Sterling comes up with a big hello to Nicole and Sue, but doesn't introduce Gary. Now Nicole's eyes go to him.

GARY

I know you.

Nicole does not reply. Gary's eyes, however, look very blue.

GARY

Hey, I know you. From another life.

Nicole walks around the room, then gives a small laugh.

NICOLE

Yeah, maybe.  
(thinks about it,  
looks at him again)  
Maybe.

CUT TO:

81 BOTH GIRLS

81

clustered around Sterling. He is looking gentle, warm, and very hospitable.

NICOLE

Sterling, how come you look so good tonight?

STERLING

Well, my old lady split, so the girls notice me now.

They laugh. Gary keeps looking at Nicole.

DISSOLVE TO:

82 NICOLE'S DAUGHTER

82

SUNNY, a sassy four-year-old. She is flirting with Gary.

SUNNY

When I get older, I'm not going to marry you. I'm just going to sit on your lap.

They all laugh.

GARY

You're going to have trouble with this little girl. She could end up in reform school.

NICOLE

(quietly)

Maybe I am the kind of mother who does that to her kids.

GARY

Hey, I'm only trying to make conversation. I want to talk to you. I want to count your freckles.

Nicole gives a half-laugh. She is flustered.

GARY

You know, that's an impossibility. You can't count the freckles on an elf.

DISSOLVE TO:

83 GARY AND NICOLE

83

talking.

GARY

Well, now, we'll just go down to the store and get some beer.

Nicole keeps shaking her head.

NICOLE

I have to bring my kids home.

GARY

Your girlfriend isn't ready to leave.

Sue and Sterling are talking to one another. They look comfortable.

(CONTINUED)

83 CONTINUED: 83

SUE  
Go with him.

Nicole nods dubiously.

84 EXT. STREET - SHOT OF HER CAR - NIGHT 84  
driving. Nicole and Gary are in it. He keeps looking at her.

85 EXT. ALL-NIGHT GROCERY - NIGHT 85  
Gary is coming out with a case.

86 EXT. STREET - NIGHT 86  
They are driving back. She pulls to a stop in front of Sterling's house.

87 INT. CAR - NIGHT 87

GARY  
Would you kiss me?

Nicole does not reply at first.

NICOLE  
(finally)  
Yes.

He gives her a kiss. It holds for a long time.

88 EXT. STERLING BAKER'S APARTMENT - NIGHT 88  
Sue comes out with Nicole's kid. Her hair is mussed. She looks disheveled.

SUE  
I want to go home now.

Nicole nods.

GARY  
(to Nicole)  
Will you give me your phone number?

NICOLE  
I can't.

GARY  
It don't make any sense. You'll drive away and I'll never see you again. That's a waste of a good thing.

(CONTINUED)

88 CONTINUED:

88

NICOLE

I don't have a phone. I would  
give you my next door neighbor's,  
but she don't like me much.

89 EXT. STREET - NIGHT

89

Nicole driving with Sue and the children.

90 EXT. SUE'S HOUSE - NIGHT

90

Sue starts to get out of the car. Nicole sits there.

NICOLE

Sue, will you keep the kids tonight?

Slowly, Sue nods, collects the kids, walks up to her  
house.

Nicole does a U-turn and drives away.

91 EXT. STERLING BAKER'S HOUSE - NIGHT

91

Gary's white Mustang is still parked in front. Nicole  
brings hers in behind and lets it run forward until her  
bumper just taps, and gets out. The door to Sterling's  
apartment is cracked ajar and through the door she hears  
Gary's voice.

GARY

Oh, man, you know I liked that  
girl.

Beatific expression on Nicole's face. She pushes the  
door in and Gary stands up.

92 INT. STERLING BAKER'S APARTMENT - NIGHT

92

Gary comes over and touches her. No big kiss, just  
touches her lightly.

NICOLE

Maybe I've done the right thing.

They both laugh and sit down on the couch. They hold  
each other's hands.

DISSOLVE TO:

93 SAME SHOT - AN HOUR LATER

93

Nicole is talking. Diffidently. She is obviously not  
used to being listened to.

(CONTINUED)

NICOLE

They sent me to school for a week so I learned how to use the power sewing machine... but as soon as I got the hang of it, they put me on another kind. The new machine fucks up when you least expect it.

They laugh.

GARY

In prison, I tried to stay away from the shops.

NICOLE

You put in time?

GARY

Half my life.

NICOLE

(sadly)

Are you another loser?

GARY

I figure I'm paying off my karma.

NICOLE

I heard that word. Is it like reincarnation?

GARY

Right. After you die, your soul comes back for a new life. That's when you pay for what you did wrong in your last life. It's the only thing that makes sense.

NICOLE

I believe in that. I've always believed in that.

GARY

Yeah. That's the point of living. Face yourself.

NICOLE

(thoughtfully)

I have thoughts like this all the time, but I never knew you could have a conversation about them.

(CONTINUED)

93 CONTINUED: (2)

93

Gary holds her face in his hands.

GARY

Hey, I love you. I tell you, I  
knew you in another life.

(CONTINUED)

93 CONTINUED: (2)

93

She does not reply.

NICOLE

Gary, I can't say I love you. I said it too many times when I didn't believe it.

GARY

There's a place in the darkness. I met you there. I wonder if Sterling knows about that place in the darkness.

They both look at Sterling. He is bored. They have paid no attention to him.

GARY

He knows. You can tell.

STERLING

I guess I'm going to flop out in the car for a while.

94 INT. STERLING'S APARTMENT - NIGHT

94

Gary and Nicole alone.

GARY

I don't want to just fuck you. I want to make love to you.

NICOLE

No.

GARY

Why, no?

NICOLE

I don't know. I don't play hard to get. I'll sleep with a fellow instead of hurting his feelings. You know, I've been married three times.

Gary tries to move in on her but she holds him back.

NICOLE

Only, right now, I haven't been with a guy in weeks. I don't want to. You see, I've found this house in Spanish Fork. Like, it's better than a man.

(MORE)

(CONTINUED)

94 CONTINUED:

94

NICOLE (CONT'D)

It's practically a husband, if you understand what I mean. Nicer, I reckon. It doesn't hassle me.

GARY

You're so beautiful and fresh and young and sweet. I'll bet you're a virgin.

NICOLE

Gary, I've dated more guys than you will ever want to count.

95 INT. STERLING'S APARTMENT - THE FLOOR - NIGHT

95

They are on an old rug. The lights are down. They are thrashing about but it is hard to see what is going on. We can just about discern that they are nude.

NICOLE

(half-muffled voice)

You don't even have a hard-on.  
Stop.

GARY

I won't stop. I have half a hard-on.

More struggling.

NICOLE

Let's cool it. We can try later.

GARY

Get on top of me. That's where I want you.

She complies.

GARY

I would like you to lay on top of me forever. Can you sleep that way? That would please me.

NICOLE

Don't worry. You're just drunk on beer.

GARY

Let's keep trying.

(CONTINUED)



95 CONTINUED:

95

NICOLE

I gotta work tomorrow. I'll never  
keep up with my hourly quota.

GARY

It's this medicine I take. I have  
to keep using Fiorinal for my  
headaches.

There's a KNOCK on the door.

STERLING (O.S.)

Can I come in?

GARY

Get lost!

NICOLE

Don't be crude with Sterling. It's  
his house.

Gary pulls a rug over her, strides to the door, bare-  
assed but in his shoes, and unlocks the door so Ster-  
ling can come in. He picks up a blanket, mumbles an  
excuse, and goes out again. Gary climbs under the rug.  
We see the rug humping.

NICOLE

Give up, will you?

96 INT. STERLING'S APARTMENT - DAWN

96

They are dressed. Nicole is writing on a piece of  
paper.

GARY

Is this truly your address?

NICOLE

I wouldn't lie to you.

GARY

I'm coming over after work. It  
was just a little too much beer.

97 EXT. NICOLE'S HOUSE IN SPANISH FORK - LATE AFTERNOON

97

As she drives up, Gary is standing in the doorway. He  
has on khaki pants and a T-shirt, and is dirty from  
working with insulation. Nicole stops her car, stares  
at him and says:

NICOLE

I don't believe it. You look  
beautiful.

98 INT. NICOLE'S BEDROOM - NIGHT

98

They are both under the covers.

NICOLE

I told you to stop worrying about it.

GARY

We didn't set no record.

NICOLE

Well, we'll get good.

GARY

Do you remember the first time you did it?

NICOLE

Vaguely.

GARY

What do you mean, 'vaguely'?

NICOLE

It wasn't that big of a deal. I was only eleven.

Gary laughs.

NICOLE

You're a tolerant guy.

GARY

No matter what you've done, you're perfect.

NICOLE

You just like to bullshit.

GARY

You're an angel. I really believe that's so.

(he pauses)

Do you love me?

NICOLE

I don't know. I feel phony about love. I might start out sincere, but I'm not sure I've ever been really in love with a guy. It's like I have crushes.

GARY

Got a crush on me?

(CONTINUED)

98 CONTINUED:

98

NICOLE

With you I feel in the right place  
for the first time.

CUT TO:

99 EXT. BRENDA'S PATIO - DAY

99

Sunny, Gary, Nicole, Brenda and Johnny are sitting  
around a glass-topped table. They sit in rundown  
canvas sling chairs. Nicole and Gary are a little high.

BRENDA

Where do you live?

NICOLE

Yeah.

(speaks in a soft and  
muffled voice)

Down the road.

BRENDA

Springville? Spanish Fork?

NICOLE

(an angelic smile)

Hey, Spanish Fork. She got it.

GARY

(to Brenda)

Don't you love her books?

Gary and Nicole stare at each other in a trance. The  
color in Brenda's cheeks goes higher. Gary points to  
his forearm where there is a tattoo.

GARY

When I came out of Marion a month  
ago, this tattoo had a blank. I  
was waiting to fill it in, but first  
I had to find my lady.

Nicole stretches out her leg. She is wearing cut-off  
Levis and we see the curve of her calf and the meat of  
her thigh. On her ankle, the tattoo says, "Gary."

NICOLE

Do you like it?

JOHNNY

I don't.

(CONTINUED)

Nicole begins to grin, as if Johnny's little truth has turned her on. She extends her ankle to give him a better view of her leg.

NICOLE

Oh, I think it looks kinda nice.

SUNNY

Mommy, I gotta pee. Where can I go pee?

Brenda points.

BRENDA

Take the turn to the left.

Nicole gets up and goes with Sunny. As soon as she is gone, Gary beams.

GARY

Think she's too old for me?

BRENDA

Quite frankly, you're both on the same intellectual level of maturity. Good God, Gary, how can you mess around with a kid?

GARY

I feel nineteen.

BRENDA

Why don't you grow up?

GARY

Hey, cos, you're blunt.

BRENDA

Damn it, you come in here with a girl who must have had a kid before she turned fifteen, one more Welfare witch living on the government forever -- I'll give you my good opinion! She's a space cadet!

GARY

Brenda, you're rotten. You're really ignorant.

(CONTINUED)

99 CONTINUED: (2)

99

He gets up and Brenda walks after him. The CAMERA TRACKS them. Coming outside, she is surprised at the sight of the pale blue Mustang.

BRENDA

When did you paint your Mustang?

GARY

This is her car.

BRENDA

Same year?

GARY

(enthusiastic again)

Isn't that fantastic? We bought our cars on the same day. It's a sign.

BRENDA

Oh, Gary, God bless you. You got yourself a good looker.

CUT TO:

100 INT. NICOLE'S BEDROOM - NIGHT

100

The ALARM GOES OFF. By its luminous dial, we see it is 5:30 a.m. A hand reaches out, turns it off. We discern two bodies lying under the covers.

GARY

(huskily)

I love you.

Nicole gets out of bed. She's been sleeping nude. Puts on a bathrobe, goes into the kitchen.

101 INT. KITCHEN - DAWN

101

Nicole is fixing sandwiches. She sets the coffee on. She's wearing a real short little bathrobe.

102 ANOTHER ANGLE

102

They are sitting together over coffee.

GARY

I never believed a woman could be as sweet-smelling as you.

She sips her coffee and glows.

(CONTINUED)

102 CONTINUED:

102

GARY

Your face is fresh as dew.

She glows.

They go to the front door. Before he leaves, he hugs her and kisses her.

NICOLE

(huskily)

Gary, I feel as if something beautiful is in me all the time.

GARY

Oh, God, you're glorious. You're the most gorgeous angel in the world.

He goes out the door.

103 EXT. STREET IN SPANISH FORK - DAWN

103

Gary is trying to start his car. The motor won't get going.

104 EXT. FRONT OF HOUSE - DAWN

104

She has come out to help him. But first, standing on the street, she must slip on her levis under her bathrobe. Then she starts to push the car along a slight downhill grade. Gary is in the driver's seat. The MOTOR TURNS OVER. He GUNS it, and takes off with a wave.

105 INT. HOUSE IN SPANISH FORK - LIVING ROOM - MORNING

105

NICOLE

(on the telephone)

Sue, I'm going to quit my job. Yeah. I can't stay serious about that sewing machine. I want to spend the day dreaming about my man, isn't that ridiculous?

(pause)

Well, we're going to have Gary's paycheck, and I can go back on Welfare. Gary says he's just as happy if I quit. Doesn't want all those guys around me every day.

106 INT. NICOLE'S HOUSE - DAY

106

She is sitting at the kitchen table, drinking coffee.

(CONTINUED)

106 CONTINUED:

106

She sits and smiles to herself. She smiles beatifi-  
cally.

NICOLE

(aloud, to the  
empty room)

It just amazes me.

107 EXT. BACK GARDEN - AFTERNOON

107

Nicole climbs up in the apple tree. Gary has already  
carved in neat letters, "Gary Loves Nicole." Now  
Nicole climbs higher. We see her start to carve.

108 EXT. HOUSE - LATE AFTERNOON

108

Gary drives back. The front door flies open. She  
runs out to embrace him. He looks good. His goatee is  
well-trimmed.

109 EXT. BACK YARD - LATE AFTERNOON

109

NICOLE

Have you taken a look at the apple  
tree?

He saunters over.

GARY

Seems the same to me.

NICOLE

No, look!

110 EXT. TRUNK OF TREE - LATE AFTERNOON

110

Above "Gary Loves Nicole" she has cut a heart in which  
is the legend "Nicole Loves Gary."

GARY

Why, you've carved your heart  
better than mine. That's a  
beautiful job.

111 EXT. GARDEN - TWILIGHT

111

Gary and Nicole are smoking pot.

GARY

(takes a deep toke)  
God created it all, you know.

112 EXT. GARDEN - EARLY EVENING 112

Gary's FIRING a BB gun. We hear BEER CANS TINKING and BOTTLES CLINKING as they break. Inside the house, the CHILDREN ARE GIGGLING. It's a fine spring evening.

DISSOLVE TO:

113 INT. HOUSE IN SPANISH FORK - EVENING 113

The babysitter, LAUREL, is there with Nicole's two kids. Gary is playing with them, bouncing one on his lap, twisting another in a cartwheel around his shoulders. "My turn, my turn," the other is yelling. Gary looks happy, excited. Wild childish merriment. Sunny stands on Gary's shoulders and puts her hands on the ceiling. With little moans and yips of pleasurable terror, they walk across the room. Gary looks confident and virile. It is far away the best he has looked so far.

The CAMERA is left on the babysitter's face. She is twelve or thirteen and, staring at Gary, she is aroused. Gary looks back at her. He winks.

NICOLE

We'll be out a couple of hours.

114 EXT. PROVO PARK - BACK STEPS OF THE FIRST MORMON CHURCH - NIGHT 114

Nicole is nude. It is late at night. Few city lights are on. The cars go by slowly, one by one, far apart.

GARY

(trying to sing like  
Johnny Cash)

Through many dangers, toils and  
snares,  
We have already come,  
Twas grace that brought us safe  
thus far  
And grace will lead us on.

115 INT. HOUSE IN SPANISH FORK - BEDROOM - NIGHT 115

SOUNDS of them MAKING LOVE in the dark.

GARY

I'm going to put my rough hands on  
your soft, warm bootie, I'm going  
to breathe into your soul...

(CONTINUED)



115 CONTINUED:

115

NICOLE

(crying out)

Oh, my God, I'm coming now, I'm really coming, oh God, for the first time. God, god, god, all these years.

116 EXT. VERN'S SHOE SHOP - MORNING

116

Gary is talking to ANNETTE, a twelve-year-old. He has the same expression on his face he had with the baby-sitter. If anything, more triumphant. Annette leans against a wall and Gary puts his hand on the wall, and leans in to talk to her. Then he gives her a peck on the cheek.

117 INT. VERN'S SHOP - DAY

117

PETE GALOVAN, a big blimp of a man, is looking out through the window. We see Gary and Annette from his POV. Gary puts his arm around Annette's waist and they walk down the street.

PETE

I think Gary is propositioning your granddaughter, Vern.

Vern hurries over to the window in time to see Gary throw a kiss to Annette, and come back through the door.

VERN

I want you to stay away from Annette.

GARY

I don't know what you're talking about.

Pete slips out the door. Gary notices his exit.

VERN

Who knows what Pete saw. I don't want to think there was anything out of the way.

Gary rushes to the door.

GARY

Pete, come on back here.

Pete Galovan returns through the door.

(CONTINUED)

PETE

Here I am.

GARY

What did you see me do?

PETE

I didn't see you do anything, but the appearance left no doubt in my mind. Maybe I should have kept my mouth shut, but your interest in the girl don't look right to me.

GARY

All right. That's it. You got to fight.

VERN

Get out back.

Pete walks toward the rear of the store, followed by Gary. Pete looks scared. He is rolling his big shoulders, trying to loosen up, when Gary slams him on the neck from behind. Pete almost goes down from the blow. As he turns around, Gary rushes, and Pete catches Gary's face in a headlock, drops immediately to the ground and starts to bang Gary's head on the cement.

PETE

Had enough?

Gary is turning red. He can hardly breathe. Says nothing.

VERN

OK, he's had enough. Let him up.

Pete undoes his grip.

Gary is now white in the face and bleeding a lot from the mouth. Very mean look in his eye.

VERN

That was a rotten thing to do, hit somebody from behind.

GARY

That's the way I fight. First hit counts.

VERN

Not from the back. You're no man.

(CONTINUED)

117 CONTINUED: (2)

117

GARY  
(to Pete)  
I want another go.

Pete grabs the telephone.

PETE  
If you don't leave right now, I'm  
calling the police.

There is a pause. Gary leaves.

PETE  
(to Vern)  
I'm going to call them anyway.

VERN  
(softly)  
Do what you feel you have to do.

PETE  
Gary's going to kill me. Me or  
somebody else. It's part of the  
equipment God gave me to be that  
sensitive.

118 EXT. PETE GALOVAN'S COTTAGE - DAY

118

Nicole is knocking on the door. We see Pete open it.  
He is dressed in a sweaty T-shirt and dirty pants.

119 INT. PETE'S COTTAGE - DAY

119

Grubby. A bachelor apartment.

PETE  
That's right, I'm the man who got  
in touch with his parole officer.  
Let me tell you. I'm in pain  
right now.

NICOLE  
Pete, the guy's been locked up  
for a long time. It takes a while  
to get used to being out.

PETE  
He hit me from behind. Gary's  
dangerous. He needs help.

(CONTINUED)

NICOLE

I'm the only one who can help him.  
That's because I love Gary. Love  
is the only way to really help a  
person.

PETE

That's right. Love is the only  
way to bring the spiritual power  
of God to a situation.

NICOLE

Yes.

PETE

But this is a tough situation.  
Your man is far gone. He wants  
to kill me.

NICOLE

Pete Galovan, if you press charges,  
they'll arrest Gary, and then  
they'll let him out on bail.  
He'll get you then.

She locks her eyes into Pete Galovan's eyes.

NICOLE

Pete, even if they lock him up  
right away, he's more important to  
me than my life. He's a hell of  
a lot more important to me than  
your life. If Gary don't get you,  
I will.

Long pause. They look at one another.

PETE

Nicole, no woman could ever love  
me that much. It hurts.

(he's breathing  
heavily)

All right. I'll drop the charges.  
Maybe your guy deserves another  
chance.

Pete gets to his knees -- puts an arm on her shoulder.

PETE

First, kneel. I want to say a  
prayer with you.

Reluctantly, Nicole kneels.

(CONTINUED)

119 CONTINUED: (2)

119

PETE

It's for you and Gary. You're  
both going to need it.

(praying)

May the Lord have mercy on Nicole,  
this young girl, and on Gary, the  
possible father of her children,  
and may God bless them, and allow  
Gary to get some control of himself,  
for control is sacred to their  
happiness. Amen.

He stands up, hugs Nicole. She looks nauseated by the  
embrace but suffers it, then goes out the door.

120 INT. THE CAR - NIGHT

120

Nicole is riding in panties and a shirt. We see  
dungarees folded up on the seat beside her. She is  
wearing striped yellow and white socks that come up  
high on her calves.

121 EXT. STATE STREET - NIGHT

121

They are driving through the traffic.

GARY

Take off your shirt.

NICOLE

You got me right around your  
finger.

GARY

Aw, please take it off.

She opens her blouse, lifts her bra.

GARY

God, it's the nicest feeling.

A big truck parks alongside them at a light. The guy  
in his cab looks down in their car and does a double-  
take. Gary and Nicole both laugh and when the light  
turns green he GUNS his Mustang but it COUGHS like a  
barking dog. They cannot outdistance the truck. Ni-  
cole, in disgust, covers her breasts and re-buttons  
her blouse. At that point, the truck driver, with a  
big grin, TOOTS HIS HORN and pulls ahead of them.

122 EXT. COUNTRY ROAD - NIGHT

122

They are driving along.

(CONTINUED)

122 CONTINUED:

122

Her bare legs are up on the dashboard of the car, but she looks moody, as if the evening is half-spoiled.

NICOLE

Let's go visit the nuthouse.

GARY

(a sidelong look)

That's cool.

123 EXT. THE NUTHOUSE - NIGHT (FULL MOON)

123

It is a large mental hospital. Behind the fence back of it begin the mountains. In those foothills, Gary and Nicole are walking.

NICOLE

They sent me here when I was eleven.

GARY

For what? Catch you with your first boyfriend?

NICOLE

My first boyfriend happened to be my uncle.

GARY

Your uncle!

By the illumination of the full moon, he looks demonic.

GARY

I'll kill your uncle.

NICOLE

Too late. He got buried in Viet Nam.

She runs off from Gary. Up further into the hills.

GARY

Nicole, come back.

His voice reaches her with an echo. It is sepulchral, almost sinister. In the moonlight, she looks like a child, and she shivers. He calls. It sounds like a bird.

GARY

Nicole!

(CONTINUED)

123 CONTINUED:

123

NICOLE

I'm coming!

She runs down the hill, full tilt, faster and faster over the spooky ground, and leaps into his arms, her legs wrapped around his waist. Her clutch on him should remind us of the children clutching him earlier.

NICOLE

Can you hear those psychos in the nuthouse?

GARY

Almost.

NICOLE

Do you think they call up spirits?

GARY

I believe they can.

The moonlight is strange on his face.

NICOLE

Are you the devil?

GARY

I once had a friend named Ward White. When we were in reform school, I held him down while he was butt-fucked.

The wind is blowing.

GARY

I ran into him again in the penitentiary workshop. He was making a ring out of silver. I said, 'Give me that ring, you asshole.' He said, 'Are you the devil?' I didn't answer. I just took the ring.

Now he passes it over. She puts it on and stares at it in the moonlight.

124 CLOSEUP - RING ON HER HAND

124

It is silver, done in the form of an Eye of Horus. One stone is set in the center.

(CONTINUED)

124 CONTINUED:

124

NICOLE

Golly -- I got the ring of a guy  
who was butt-fucked.

They laugh. Their laugh goes off in an echo.

125 EXT. BACK OF THE NUTHOUSE - LONG SHOT - Night

125

Gary and Nicole walk away. We are left with the lights  
of the mental hospital.

126 INT. V.J. MOTORS SHOWROOM - EVENING

126

It was once a hole-in-the-wall drive-in restaurant, so  
the showroom isn't large enough to show cars, just has  
a couple of desks, a dozen chairs, and anybody who's  
sitting around. When Val Conlin speaks, everyone in  
the room can hear it.

CONLIN

Gary, I don't want to start  
knocking on doors. You bring  
fifty bucks in every two weeks.  
Don't give me any manure about  
a hundred next week.

GARY

I don't like the Mustang. It gets  
left at the intersections.

CONLIN

Pardner, let's get it straight.  
With your credit, I'm doing you  
the favor.

GARY

What I want is a truck.

CONLIN

Pay this off first.

Gary hands over his paycheck, takes back change.

GARY

Val, I got my eye on the truck in  
your lot that's painted white.

CONLIN

Mucho mazuma. It's listed at  
seventeen hundred. Unless you come  
back with a co-signer, it's too  
much truck for you, pardner.

(CONTINUED)



126 CONTINUED:

126

GARY

My uncle Vern'll co-sign.

CONLIN

Is Vern in shape for this kind of credit?

GARY

I don't need a co-signer.

CONLIN

Pardner, let's keep it simple. No co-signer, no truck. Here, take the credit application.

Gary is looking at the white truck at the end of the line. It is as white as the snow you can still see on the peaks of the mountains. He grabs the application, gets up, walks out the door, slams the door.

CONLIN'S SALESMAN

Boy, he's hot.

CONLIN

I don't give a shit. Around me, people get hot.

127 EXT. PROVO STREETS - EVENING 127

Gary pulls up outside an all-night grocery, gets out, enters.

128 INT. ALL-NIGHT GROCERY - EVENING 128

Gary picks a case of beer off the shelf.

129 ANGLE - THE COUNTER 129

Four people are waiting in line. Gary strolls by them, no hesitation in his walk. His face is most unpleasant. The counter girl starts to ask him if he's paid for the case and then goes silent. He walks out.

130 EXT. VERN'S HOUSE - EVENING 130

Gary pulls up in the white Mustang, gets out, opens the car trunk, pulls out the case of beer, walks into Vern's house.

131 INT. VERN'S LIVING ROOM - NIGHT

131

VERN

That's very kind of you to offer  
me a case. How can you afford  
it, Gary?

GARY

I don't need money for little  
things like beer.

VERN

Do you realize you're breaking your  
parole?

GARY

You wouldn't turn me in, would you?

VERN

I might. If it persists, I might  
turn you in.

GARY

You don't think I'm much of a man,  
do you?

VERN

I think your girlfriend's as much  
of a man as you are.

As he strides out, Gary wads up the credit application  
and throws it on the floor.

132 EXT. SHOPPING MALL - NIGHT

132

Gary walks into a sporting goods store.

133 EXT. SHOPPING MALL - SAME ANGLE - NIGHT

133

Gary walks out carrying a pair of water skis.

134 INT. HOUSE IN SPANISH FORK - NIGHT

134

NICOLE

You can't sell these skis for more  
than twenty-five bucks, yet the  
price tag is over a hundred. Over  
a hundred, is a felony.

While she scolds him, he opens a beer can.

GARY

(slugging his beer)  
Oh, honey, don't argue. I took  
those slats real easy.

(CONTINUED)

134 CONTINUED:

134

NICOLE

I swear, I hate dumb habits.

135 INT. THE BEDROOM - NIGHT

135

The only illumination is a nightlight. They are making love under the blankets.

NICOLE

Gary, stop. It's gone on too long. It's a bummer.

GARY

It's the goddamn prison. All those nude pictures. I never learned to get my rocks off on a real woman.

NICOLE

(shrieking)

Bullshit! You're using Fiorinal again.

GARY

I have a headache.

NICOLE

Then, don't start what you can't finish.

He gets out of bed. He throws on his clothes. He stomps out. We hear the KIDS waking up and CRYING. Nicole lies back in the bed and pulls the pillow over her face. Then she gets up, puts on her bathrobe, puts on her levis, goes into the other room, puts on the milk to boil.

136 EXT. HOUSE - NIGHT

136

Gary is sitting in his Mustang. Nicole gets in beside him. He is silent as stone.

NICOLE

Sometimes, you get so strung out on pills.

GARY

Baby, I don't like my dreams. I keep seeing them put me in an oven.

NICOLE

Let's go inside. I'll mellow you out.

(CONTINUED)

136 CONTINUED:

136

GARY

We were so sure I was going to improve.

137 EXT. BACK YARD OF STERLING BAKER'S APARTMENT - DAY 137

It is a hot Sunday afternoon in June. In the backyard are 15 to 20 people and a lot of bottles. Some are being swigged as we look, and there's a keg of beer. Sterling takes off his aviator sunglasses and lays them right on the table. Taps the keg of beer. Nicole has cut-offs on, and a halter top. She is looking her best. Jimmy Poker-Game speaks to Gary.

JIMMY POKER-GAME

Hey, man, you got one hot lady.

GARY

Know it.

Gary grabs Nicole, sits her on his lap, puts his hands on her breasts so everyone will know it is his hot lady. Nicole bounces up and heads toward Sterling. A RADIO is playing and it puts a rhythm in her walk. She accents her hips.

NICOLE

Sterling, it's your birthday and you are owed one birthday kiss.

STERLING

(removing his  
sunglasses)

I'll take you up on that.

NICOLE

OK, Gary?

He gives her a look that says no. She sits on Sterling's lap anyway, gives him a long kiss. When she opens her eyes, Gary is sitting with the same expression on his face.

GARY

Get enough?

We see Jimmy Poker-Game pick up the sunglasses from the beer keg where Sterling had laid them.

GARY

(to Jimmy)

I want them glasses back. They're a birthday present to Sterling, so don't try ripping them off.

(CONTINUED)

137 CONTINUED:

137

JIMMY POKER-GAME

Keep a cool tongue, man.

GARY

You suck, greaseball.

Jimmy heads toward Gary and splits his eye with the first punch. Blood runs all over Gary's face. He gets hit again and goes down to his knees, gets back up, starts swinging. Everybody's in there, separating the fighters.

NICOLE

You're messing up the party.

STERLING

(shouting)

Jimmy, get off him. You won. Get off, go away. I'll handle it.

Even as Jimmy is backing off reluctantly, Gary steps up holding a rock. Sterling gets in front.

STERLING

Gary, the fight is over. You're not going to use that.

Quiet voice. He has however, a big fellow standing next to him.

NICOLE

Come on, I'll take you home.

138 EXT. PROVO STREETS - DAY

138

Nicole and Gary are driving in her Mustang. She is at the wheel.

GARY

I don't like to have my ass whipped.

NICOLE

I hate to see it.

GARY

Turn around. I'm going back to find that spic.

NICOLE

No, Gary, you fought him good. You never quit. Let it go.

139 INT. HOUSE IN SPANISH FORK - EVENING

139

She is bathing his eye with an icepack. They have gotten into another mood. Rueful, laughing, full of bruises.  
(CONTINUED)

139 CONTINUED:

139

NICOLE

I got a letter from some fellow who said he would pay me fifty dollars to sleep with him. He wants me to leave the front light on. As a signal.

GARY

What's his name?

NICOLE

Never signed his name. I just tore up the letter.

GARY

That's good. I'd have mangled the son of a bitch.

(he sighs)

Oh, baby, I got my ass whomped, yet you're still being nice to me. I really love you.

NICOLE

Yeah. I love you all the way.

Her expression, however, is a hint depressed.

140 EXT. VJ MOTORS - NIGHT

140

Gary and Nicole pull up in his white Mustang. The children are with them. His face is still banged up.

141 INT. VJ MOTORS - NIGHT

141

GARY

Val, I want the truck.

VAL

We're not near it, Gary, till you come in with the money.

GARY

I'll bring the money.

He strides out. Through the showroom window, we see him get back into the Mustang with Nicole and the kids. It won't start. Gary is pounding the wheel as hard as he can.

SALESMAN

Jesus! This time he's really hot.

VAL

(as he goes inside)  
All in the day's work.

142 EXT. VJ MOTORS - NIGHT

142

The Mustang. Val puts his head through the window.

VAL  
What's the matter?

GARY  
This son of a bitch! This goddamn car.

VAL  
Well, now, hold it. Let's get some jumper cables. We'll get it started, pardner.

CUT TO:

143 ANGLE - UNDER THE HOOD

143

The jumper cables, the motor turning over. The jumper cables removed.

CUT TO:

144 ANGLE - REAR OF CAR

144

Gary takes off in a spray of gravel like there's a switch to his hind end.

CUT TO:

145 INT. THE BEDROOM - THAT NIGHT

145

They are under the covers. It is all but dark. They are making love. Muffled dialogue.

NICOLE  
Oh, God, Gary, don't stop now.

GARY  
I can't help it. Go down on me, pardner, I need it.

NICOLE  
I don't want to go down on any dumb son of a bitch who calls his girl 'pardner.'

(CONTINUED)

145 CONTINUED:

145

GARY

Oh, baby, do it. I love it, I  
tell you. I love you.

NICOLE

Yeah. And so do seven other  
motherfuckers.

In the dim light, we see him slap her across the face.  
There's a scuffle and the light goes on. Nicole is  
sitting like stone, blankets clutched to her, tears  
running silently down her face.

GARY

Baby, I never hurt you before.  
I'll never do it again.

NICOLE

(woodenly)

It always ends the same way. They  
hit you when they feel like it.

GARY

You gotta forgive me.

NICOLE

I want to die.

Gary gets out of bed, goes out of the room. We hear  
him RUMMAGING in the kitchen drawers. He comes back  
with a knife. Gently he removes the blankets and puts  
the point of the knife at her stomach.

GARY

Still want to?

She looks back without expression. A few moments go  
by.

NICOLE

I guess I don't.

GARY

That's right. You don't. You're  
as full of shit as everybody.

He puts down the knife, whips on his pants, strides out  
the door. This time the CAR STARTS.

DISSOLVE TO:



146 INT. BEDROOM - DAWN

146

She is sitting dressed and smoking a cigarette by the side of the bed. There is a sound of a CAR COMING BACK. The outer DOOR SLAMS. The door to the bedroom opens. Gary comes in with a bunch of boxes. Starts opening them. There is a pistol in every box.

147 EXT. HOUSE IN SPANISH FORK - EVENING

147

Gary and Nicole are arguing on the sidewalk in front of the two Mustangs. A carton is on the ground between them.

NICOLE

I've been telling you all day, I don't want to go.

GARY

I need you and the kids. I don't want a state trooper pulling me over for too little.

NICOLE

I'm not going to drive with those guns.

She points to carton.

GARY

(quieting her)

Nicole, I got a guy to buy them.

Gary gives her a look and gets into his car. She follows with the kids. He starts the motor. It just about gets going.

GARY

God damn it, why didn't you put gas in when I asked you? It's low.

148 EXT. STATE STREET - NIGHT

148

Gary pulls over to the Longhorn Cafe, a taco joint between Orem and Pleasant Grove, goes in, comes out. Nicole has her arms around her kids.

GARY

The guy isn't there.

NICOLE

That's the second place he isn't there. This evening is going to get right-out squandered.

149 INT. CAR - NIGHT

149

Sunny and Jeremy are beginning to make a lot of noise. Gary swings across the highway, heads back. He is accelerating the car.

150 CLOSEUP - THE SPEEDOMETER

150

He is going 90.

151 INT. CAR - NIGHT

151

NICOLE

Pull over, you're going to kill the kids, pull over!

He slams to the shoulder, a SCREECHING HALT. Turns around and starts spanking them. Nicole starts hitting Gary, hits him with her fist as hard as she can. His cuts start bleeding again. He grabs her hands. The kids start screaming.

NICOLE

Let me out of the car!

Gary is holding her. A STRANGER walks by.

STRANGER

Anything wrong?

Nicole is trying to holler but Gary has his hand over her mouth. The Stranger walks on. Nicole is wrestling with Gary. He wedges her into the space between the bucket seats, one hand over her mouth, the other on her throat to hold her down. We see her eyes bulging.

GARY

(whispering)

I'll let you go if you promise to be quiet.

Nicole nods. He removes his hand cautiously. She starts yelling.

NICOLE

Help!

His hand comes back to her mouth. She bites into the flesh near the thumb. More blood. He slams the doors open, throws her out of the car, throws the kids out.

152 EXT. HIGHWAY - NIGHT

152

She grabs a kid in each hand and runs across the street to the middle of the highway divider.

(CONTINUED)

152 CONTINUED:

152

Then she starts walking, her thumb out to hitchhike. Gary gets out of the car, begins to follow on foot. A car almost stops for her but Gary waves it on. Then he tries to yank Sunny away; Nicole won't let loose. They're each tugging on Sunny's arms. Then a pickup truck pulls over. Three guys come out with a chick.

NICOLE

Pepper! Oh, Lordy, Pepper, how are you?

GARY

Get out of here. This is a family matter.

Pepper stares coldly at Gary.

PEPPER

I've known Nicole since she's six years old, and you ain't family.

The three guys look menacing. Gary lets go. Walks back up the street. Nicole gets the kids into the truck with Pepper and they take off.

153 EXT. BACK OF PICKUP TRUCK - NIGHT

153

Nicole is standing through the ride. She is crying. She is crying a lot.

154 EXT. CRAIG TAYLOR'S HOUSE - NIGHT

154

A little one-story cottage, white, on a back street. Gary drives up in Nicole's Mustang. Walks up to the door.

GARY

(through the screen)

She's out of my life. Can I sleep here?

CRAIG TAYLOR

Yeah, Gary. Sure you can.

155 INT. KATHRYNE BAKER'S HOUSE - MORNING

155

Nicole is getting up with the kids. Kathrynne is having coffee in the kitchen. It is a small cluttered messy kitchen and through the window we can see a shabby yard.

(CONTINUED)

155 CONTINUED:

155

NICOLE

I'm going to hide for a few days,  
Mama. I'm not even going to tell  
you where so you can't tell him.

KATHRYNE

I'd never tell him anyway.

156 CLOSEUP - NICOLE'S FACE

156

NICOLE

He's awful persistent.

CUT TO:

157 CLOSEUP - GARY'S FACE

157

KATHRYNE (O.S.)

No, Gary, I don't have an idea  
where Nicole might stay. We're  
not as close as I'd like us to be.

158 BACK TO SCENE

158

GARY

Got anything for lunch?

Kathryne nods unhappily.

GARY

Beer?

Kathryne shakes her head.

GARY

All right, I'll bring us some.

As he walks out, he passes April Baker, who is sleeping  
in a chair.

159 EXT. A GAS STATION IN PROVO - DAY

159

Roger Eaton is getting gas. Nicole pulls in with her  
Mustang. He gets out of the car and walks over to her.

ROGER

I don't want you to think I'm  
crazy, but I'm the fellow who  
wrote you that letter.

NICOLE

You're the one who offered me fifty  
bucks?

(CONTINUED)

He nods.

NICOLE

You wear a business suit and  
you write me a letter like  
that?

ROGER

I didn't know how to say hello.  
And that's saying a lot, because  
I made All-State in high school  
football. Girls are not a problem  
for me.

NICOLE

You believe you're real cute.

ROGER

I got to be. I'm in management  
training, over at Utah Valley Mall.

They pause, look at each other, laugh a little.

NICOLE

Can you help me? I don't even know  
you, but I need some help.

ROGER

It's the fellow you're living with?

NICOLE

He used to be in prison.

ROGER

Frankly, the thought of dealing  
with an ex-con don't make me feel  
extra-strong.

NICOLE

You could handle him.

ROGER

Well...

(he sighs)

I guess you're the sexiest girl I  
ever met.

They take a good look at each other.

Gary walks in with a case of beer on one shoulder, and  
a tied carton in the other hand.

(CONTINUED)

160 CONTINUED:

160

GARY

Kathryne, you take good care of  
this beer. It's stolen.

KATHRYNE

My gosh, Gary, weren't you afraid?

GARY

No. I always act like I own the place.

CUT TO:

161 GARY

161

at the kitchen table, drinking beer, laughing, slapping  
his knee.

KATHRYNE

Oh, Gary, that's an incredible story.

GARY

Do you know I stabbed that nigger  
57 times?

April Baker opens her eyes drowsily.

KATHRYNE

Wow, that's something else... Gary,  
aren't you a little worried about  
getting back to work?

GARY

Hey, bosses are afraid of me. Know  
why? I once held up the manager of  
a supermarket with a hot curling iron.  
That's right, heated-up curling iron.  
Then guess what I did with it?

KATHRYNE

I can't, Gary.

GARY

I'm going to leave it to your imagination.

KATHRYNE

Aren't you ever afraid, Gary? Don't  
you think somebody will catch you?

GARY

I'm an iron boat. I just bang along  
from rock to rock.

April closes her eyes. She has shown no more reaction  
than a lizard sunning itself on a log.

162 EXT. THE HIGHWAY - DAY

162

Nicole driving with Roger Eaton in a rental truck. He's wearing very neat dungarees and a brand new work shirt.

ROGER

This is unbelievable. I've never taken a day off from work before.

NICOLE

You said you'd help me move. Someone's got to.

ROGER

What if Gary's there waiting with a gun?

NICOLE

Don't worry. He gave me this one.

She shows him a Derringer over-and-under.

ROGER

(soft moan)

What have I gotten into?

NICOLE

He won't be there.

ROGER

How can you be so sure?

NICOLE

I can always tell if he's home or not.

163 INT. KATHRYNE'S KITCHEN - DAY

163

Gary is untying the string on the carton.

KATHRYNE

What have you got there, Gary?

GARY

Guns.

KATHRYNE

Guns?

GARY

Yeah.

KATHRYNE

Oh.

(CONTINUED)

GARY

I'd like to leave them here.

KATHRYNE

My God, Gary...

GARY

Just want to stash the stuff for a little while.

(starts taking out  
the guns)

How do you like this 357 Magnum?

KATHRYNE

Oh, it's nice. They're all nice, you know.

GARY

I gave Nicole one to protect herself, a real sweet little over-and-under Derringer. I want you to have this one. You're a woman living alone.

KATHRYNE

Gary, I still have my ex-husband's Magnum.

GARY

(shaking his head)

That's too big for you. You need a Special.

(he gets up to leave)

Kathryne, take this photograph of me and give it to Nicole.

KATHRYNE

Gary, where are you going?

GARY

To look for her.

164 INT. HOUSE IN SPANISH FORK - DAY

164

Roger and Nicole are carrying a couch out of the house. They exit through the open door and place it in the truck.

165 INT. SUE BAKER'S APARTMENT - DAY

165

A mess. Dirty diapers and old diaper bags all over the place, two babies crying. Gary walks in with Pampers and a carton of cigarettes.

(CONTINUED)



165 CONTINUED:

165

GARY

The Pampers are for you, and the  
cigarettes for Nicole.

SUE

(carefully)

I'll give them to her if I see her.

GARY

(fixing her eye)

You tell me if you see her.

(abruptly, Gary wilts)

Sue, where is she? I've looked  
everywhere. I checked the Laundromat  
five times. Where is she, Sue?

SUE

Oh, Gary, I don't even know where  
my own husband is.

She bursts into tears.

166 EXT. STREET - DAY

166

Gary driving. His eyes search the streets for Nicole.

167 GARY

167

enters the house in Spanish Fork. It is empty. Only  
the vacuum cleaner remains.

168 INT. SPENCER McGRATH'S OFFICE - LATE AFTERNOON

168

SPENCER

You've been away for hours.

GARY

It's an emergency, Spence. My girl  
has had acute indigestion. I've been  
cleaning puke all afternoon.

SPENCER

Gary, this is the fourth time in two  
weeks you've lost half a day.

GARY

I know that. Spence, I know this is  
a bad time, but bear with me.

(turns away, turns back)

Listen, I ran into a friend of mine  
who has guns to sell on commission.  
Can I interest you in a 357 Magnum?

(CONTINUED)

168 CONTINUED:

168

He lays it on the table.

SPENCER

Good God, I don't need a howitzer.  
Gary, please, go to work.

169 EXT. McGRATH WORK YARD - LATE AFTERNOON (NEAR TO  
CLOSING)

169

Gary has a tool in his hand but is hardly employing it.  
Craig Taylor comes by.

CRAIG

Phone call for you.

170 EXT. OUTDOOR PAY PHONE ON THE SIDE OF THE SHED WALL -  
LATE AFTERNOON

170

NICOLE (V.O.)

Are you drunk?

GARY

I'm stone sober.

NICOLE (V.O.)

I moved my furniture out of the  
house. The rent is due in a couple  
of days.

GARY

Nicole, I have to talk to you.

NICOLE (V.O.)

No. One of us would kill the other.

171 INT. BRENDA'S LIVING ROOM - NIGHT

171

BRENDA

Honey, if a woman don't want to see  
you, it's no use looking for her.

GARY

I can't handle it. You and Johnny  
have always been happy. You don't know.

BRENDA

Johnny and I have come very close to  
divorce. It can be awful frightening.

Gary looks like he's grinding bones in his head.

(CONTINUED)

171 CONTINUED:

171

GARY

Where is Nicole? Is she with another man? She's right. I think I am going to kill her.

BRENDA

Are you that selfish of a lover?

GARY

I'm in terrible misery. I have an ulcer starting.

172 INT. KATHRYNE'S HOUSE - NIGHT

172

KATHRYNE

Nicole doesn't like drinking, Gary. You have to make up your mind what means the most, drinking or Nicole.

GARY

I'd give it up if she'd come back to me.

(they sit there, silently)

Kathryne, I am thirty-five years old, and been in jail so much I've only known three women in my life. Isn't that ridiculous?

KATHRYNE

You're two up on me, Gary. I've only known one man.

Gary swallows his beer.

GARY

When Nicole comes around, tell her I'll leave the booze alone. I'm a mean rotten bastard when I drink.

173 EXT. SILVER DOLLAR CAFE - NIGHT

173

Gary pulls up. Trucks and motorcycles parked outside.

174 INT. SILVER DOLLAR CAFE - NIGHT

174

Behind the bar, tacked to the mirror, are some cartoons. CAMERA MOVES IN CLOSE on one that says, "Happiness is a tight pussy." It shows a fat woman with breasts hanging out of her halter. She has a big wrinkled belly button and is sitting on top of a mountain of empty beer cans.

(CONTINUED)

174 CONTINUED: 174

Another drawing shows a man with a face of pure misery sitting at a desk, and underneath is printed, "I'm so happy here I could just shit." Other messages say "German sausages, steamed in beer, 50¢," "Happiness is a cold beer," "No checks cashed, no credit."

175 GARY 175

drinks his beer.

176 EXT. HOUSE IN SPANISH FORK - MORNING 176

Nicole drives up alone in her Mustang. She parks, gets out of the car, hesitates, then walks in. As she does, we see Gary's car parked around the corner.

177 INT. LIVING ROOM - HOUSE IN SPANISH FORK - MORNING 177

In the living room, she picks up the vacuum cleaner.

Gary, wearing just khaki shorts and Nicole's yellow and white striped socks, comes into the living room from the bedroom.

GARY

(with a look like the  
beginning of happiness  
on his face)

Oh, baby.

Tries to hug her. She separates herself.

NICOLE

Gary, let me go.

She grasps the vacuum cleaner.

178 EXT. HOUSE IN SPANISH FORK - DAY 178

They are sitting on the stoop. The vacuum cleaner is beside her.

NICOLE

I can't live with you anymore... I  
have to get away.

She gets into the car, dumps her vacuum cleaner into the other seat. He puts his hand through the open window and grips the wheel. Nicole opens her purse, takes out the Derringer and points it at him. Gary looks at her. He doesn't move.

(CONTINUED)

178 CONTINUED:

178

NICOLE

Get away from my car.

GARY

Go ahead and shoot.

Nicole puts the gun back in her purse. Gary takes his arm out of the window.

GARY

Honey, you're leaving the accessories for the vacuum cleaner. They'll be ripped off.

NICOLE

Too bad, pardner.

She starts the motor, drives off.

179 EXT. VJ MOTORS - DAY

179

Val Conlin and Gary are standing by a pickup truck which has an obvious coat of new white paint on it.

CONLIN

All right, Gary, I'm accepting the Mustang for down-payment, plus four hundred dollars you promise to come in with tomorrow, plus another four hundred in the next ten days.

GARY

Val, you can count on me.

CONLIN

Just get the money, Gary. Get the money.

180 EXT. HIGHWAY - AFTERNOON

180

Gary is driving. The truck stops beside a car at a light. GUNS HIS MOTOR. Takes off. His pickup beats the car in a drag race. He grins.

181 EXT. KATHRYNE'S YARD - TWILIGHT

181

She is looking at Gary's truck. She oohs and aahs.

GARY

Have you seen Nicole?

(CONTINUED)

KATHRYNE

No, Gary, I still haven't seen her.

GARY

That's all right. As far as I'm concerned, she can go to hell.

He looks at Kathrynne as if a nut in him is being tightened right off the threads.

GARY

She can get fucked.

KATHRYNE

Gary, I can't believe you'd use such words for Nicole.

GARY

I want my automatic back.

KATHRYNE

Gary, come back tomorrow when you're sober.

GARY

Kathryne, if I'm going to use a gun,...  
(he pulls his jacket open)  
... this little baby takes care of it all.

A German Luger is stuck in his pants.

KATHRYNE

All right, I'll get it.

She heads inside. April Baker runs out.

APRIL

I'm Nicole's sister. If they tell you I'm disturbed, it's not true. I'm just furious. My mom won't take me to K-Mart to get a guitar string.

GARY

I'll run you over.

Kathryne has come out with the other gun.

KATHRYNE

April, you can't go.

April jumps into the truck.

KATHRYNE

Gary, she shouldn't go.

GARY

I'll bring her back.

(gives a hint)

Maybe Nicole will be here by the time I return.

He drives off with April.

(CONTINUED)

181 CONTINUED: (2)

181

KATHRYNE  
Gary... oh, my God, I don't even  
know his last name.

182 INT. TRUCK - EARLY EVENING

182

Gary and April. The truck is moving along the highway.  
April has moved in close to Gary.

APRIL  
My guitar needs a new string to attract  
more harmonious spirits. You see, I'm  
swinging on the string.

GARY  
Maybe you're in touch with the heaviest  
string.

APRIL  
Gary, I want to stay out all night.

GARY  
That's cool.

April starts to cry.

APRIL  
Sometimes, I'm not even a girl.

GARY  
I'm in orbit too.

183 EXT. THE WHITE TRUCK - NIGHT

183

They are driving along another highway.

APRIL (V.O.)  
When I was young, there was a bunch of  
wild hogs and they was chasing us. I  
hid in the bath tub. You hide by  
getting half inside. You see, Gary,  
I always wanted to be a pig.

Gary turns down a side street. Parks the car.

GARY  
I'm going to make a phone call.

The CAMERA PANS around the corner. About 50 yards away,  
we see a gas station. Gary leaves the car, April  
fiddles with the radio. A group is singing "LET YOUR  
LOVE FLOW, AND LET YOUR LOVE GROW."

APRIL  
(speaking to herself)  
Oh, yes, let your love flow.

184 EXT. STREET - NIGHT

184

Gary walks around the corner.

185 EXT. SINCLAIR SERVICE STATION - NIGHT

185

It's deserted. The attendant comes forward. He's a pleasant-looking serious young man with a broad jaw and broad shoulders. A clean, straight part in his hair. On the chest of his overalls is pinned a nameplate, "Max Jensen." He is the same young Mormon who was waiting in line outside the movie theatre for One Flew Over the Cuckoo's Nest.

MAX

Can I help you?

Gilmore brings out the .22 Browning automatic. It has a silencer on it.

GARY

Yes. You can empty your pockets.  
Come on. Go to the bathroom.

As they pass, CAMERA DOLLIES with them, from exterior gas station, through office, into interior bathroom. In passing, Gary picks up the coin changer in his free hand.

186 INT. BATHROOM - NIGHT

186

It is 6' by 8', floor of dull gray tiles, overhead light in the wall. A rack for paper towels with "Towl-Saver" painted on it. Green tiles on the walls come up to chest-height, tan-painted wall above.

GARY

Get down.

The floor is spotless. Jensen must have washed it fifteen minutes ago. He tries to smile. He lays down on the floor.

GARY

Put your arms under your body.

Jensen gets into position with his hands under his stomach.

GARY

This one is for Nicole.

(FIRES)

And this one is for me.

FIRES AGAIN.

187 INT. OFFICE - NIGHT

187

Gary exits from the bathroom door, the gun in his hand.

(CONTINUED)



187 CONTINUED:

187

It is still smoking. There is blood on the bottom of his pants. As he passes by the desk of the office, we see a wedding photo of Max Jensen and his wife. The CAMERA COMES CLOSE enough to get a good look at Colleen Jensen.

188 EXT. THE GAS STATION - NIGHT

188

Gary walks by a big Coke machine and strolls away from this real clean gas station.

189 INT. TRUCK NIGHT

189

April listening to the RADIO. Smoking. Gary appears at the window.

GARY

Let's drive a little.

190 EXT. SINCLAIR GAS STATION - NIGHT

190

A MAN has just finished filling his tank with gas. Goes to the open door of the grease room, hollers:

MAN

Anybody home?

No answer. He knocks on the bathroom door. Pushes it open a little. Some blood oozes out.

191 INT. BRENDA'S LIVING ROOM - NIGHT

191

Johnny is sleeping on the couch. There is a KNOCK on the door. Gary enters with April.

GARY

This is Nicole's sister, January.

APRIL

It's April.

Gary chuckles.

BRENDA

Well, April, May, June, or July, I guess I'm glad to meet you.

April looks absolutely spaced out.

BRENDA

What's wrong with her?

(CONTINUED)

GARY

She's having flashbacks from LSD.  
She took it a long time ago, but  
it's still catching up.

BRENDA

What scares you, honey?

APRIL

Gary.

GARY

April, tell Brenda that I didn't  
rape you or molest you.

APRIL

You been nice to me tonight, but,  
man, I really get afraid of you.

BRENDA

Afraid of what?

APRIL

(sepulchrally)

I can't say.

BRENDA

Gary, what have you done?

GARY

Hey, let's drop it, OK?

BRENDA

Gary, if it's that bad, maybe you  
shouldn't involve anyone else.

GARY

Fair enough. Come on, April, let's  
go.

He virtually picks her up by the elbows.

192 INT. THE TRUCK - NIGHT

192

They drive into a Holiday Inn.

GARY

No more riding around, April. I  
want a fancy place to sleep, like  
the Holiday Inn.

APRIL

I'm not going to get in bed with  
you. I'm feeling too paranoid.

(CONTINUED)

192 CONTINUED:

192

GARY

That's cool. We'll get two beds.

193 INT. MOTEL ROOM - NIGHT

193

Everything is synthetic. The drapes, the bed throws, the rug, the wallpaper, the leatherette on the chairs, the simulated grain on the tables. There is a heavy hum from the air-conditioner.

Gary is lying on the bed, taking his time with the marijuana. He waves a hand languidly. Then he sits up and burps. A look of pain comes over his face. He reaches for the milk and takes a swig.

GARY

Hey, kid, let's unwind my ulcer  
I'll give you a massage and you  
give me one.

APRIL

Gary, I need a toke. I'm messed  
up.

He passes her the stick. She sucks in the smoke. Gary is up and kissing her face.

APRIL

Leave me alone. You and Nicole  
were meant for each other.

She starts to walk around. He walks behind her, his legs locked with hers as in a prison lockstep. Gary growls in her ear like a lion. Puts his hand around her in front.

APRIL

Oh, Gary, you're just feeling me  
so you can feel your own breasts.

He lets her go. Lays down on his bed. She lays down on her bed. She looks up. The plaster has sparkles of glass that look like a thousand stars. She turns on the light. The wallpaper shows a landscape with palm trees and the ruin of a stone arch, and, on the hill, an old Italian house. Long skinny people wearing capes are walking around on that wallpaper.

GARY

Turn off the light. I need my  
sleep.

In the dark room, we can barely perceive them, each lying flat on their back, looking up at the ceiling, each in their own bed.

CUT TO:

194 INT. COLLEEN JENSEN'S BEDROOM - NIGHT 194

Colleen is sleeping in bed alone. There is a KNOCKING at the door. She stares. Turns on a bed lamp. We see a duplicate of the photo Max Jensen had at the gas station showing Max and his wife, Colleen. Colleen puts on a bathrobe.

195 INT. JENSEN HOME FRONT DOOR - NIGHT 195

Colleen flips on the porch light. Two MEN are standing outside. She opens the door.

COLLEEN  
Stake President Kanin.

KANIN  
Colleen, I have tragic news. Max  
will not be home tonight.

COLLEEN  
(half asleep)  
Why? Will he never be home?

Both men nod.

COLLEEN  
Is he dead?

Both men nod.

KANIN  
Can you find a woman to stay with  
you?

COLLEEN  
I'll call my neighbor. She's in  
the trailer next door.

DISSOLVE TO:

196 INT. FRONT ROOM OF COLLEEN'S TRAILER - NIGHT 196

Colleen is there. By the half light of a small lamp, we see Colleen and her friend sitting in two chairs. The friend is dozing. Colleen sits with her eyes open. The dawn is just stirring in the window.

Colleen looks at a photograph of Max. In the dim light it quivers as if radiant.

DISSOLVE TO:

197 INT. TRAILER LIVING ROOM - EARLY MORNING 197

Colleen is sitting in her chair.

(CONTINUED)

197 CONTINUED:

197

The baby begins to GURGLE AND SING a little. Colleen gets up and we hear her O.S. in the other room.

COLLEEN (O.S.)

Good morning, Monica. Are you ready for your bath?

(small, controlled sob)

Are you ready for your day?

The dawn has broken into the first shaft of light.

198 INT. VJ MOTORS SHOWROOM - MORNING

198

Val is reading a newspaper. Speaks out of it.

CONLIN

Judas priest! Do you believe this murder? What kind of an idiot would do it? Shooting a guy for nothing?

(throws the paper off his desk)

I can understand if the son of a bitch has to fight for the money. But anybody who'd take the cash, put the kid in the back room, lay him on the floor and shoot him in the head -- twice! -- has got to be a psycho-maniac.

Now we see that Gary is in the showroom with him.

GARY

(looks him back in the eye)

Well, maybe the fellow deserved to be killed.

CONLIN

Oh, Gary, to shoot a kid in the head? You got to be crazy, man!

GARY

Val, would you like a beer?

CONLIN

No, I don't want beer. I want you to remember that if you don't have four hundred by tomorrow you'll lose the truck and the Mustang.

199 EXT. HIGHWAY - MIDDAY

199

Nicole and Roger Eaton are in his car. Roger Eaton is driving.

NICOLE

I think Gary did that murder.

ROGER

You kidding me?

Nicole shakes her head.

ROGER

What if he finds me with you?

NICOLE

Your ass would be grass.

ROGER

Nicole, Gary must want you a lot worse than I do, cause I don't want to get killed over you.

NICOLE

I can understand that.

ROGER

Maybe this thing between us ought to end.

NICOLE

You can stop the car right here.

He comes to a halt. She gets out.

200 EXT. HIGHWAY - TWILIGHT

200

Gary is driving. Goes by the exterior of Vern's house, slows down, looks in the window. Nobody is visible. Continues on a few feet, slowly passes the office of the motel. CAMERA HOLDS there.

201 INT. BEDROOM OF OFFICE APARTMENT - TWILIGHT

201

BENNY BUSHNELL is getting up, a young, big, good-looking fat man. His wife, DEBBIE, small and plump, is on the phone.

DEBBIE

Chris is mad at me. I've been phoning her all day.

BENNY

(yawning)  
Oh, yeah? Why?

(CONTINUED)

201 CONTINUED:

201

DEBBIE

Cause I'm nervous, Benny. I've been having a strange restless feeling.

BENNY

Well, I had a bad dream, myself.

202 INT. MOTEL OFFICE - EVENING

202

Ben is waiting for people to come in for rooms. He has turned on the TV in the office to watch the Olympics. He is watching the weightlifters with all the attention of a man who keeps barbells right under the TV.

203 INT. LIVING ROOM - EVENING

203

Debbie is washing couch cushions. She stops, dials the phone.

DEBBIE

Chris...

(pause)

... Yes, Chris, but now Ben tells me he's been having funny dreams too. Yes, I know you have five hundred things to do. I'll try not to call again.

Hangs up. Goes back to washing couch cushions.

204 EXT. STREET OUTSIDE CITY CENTER MOTEL - EVENING

204

Gary in his truck. The motor is hot. Steam is coming out. He pulls into a gas station down the block and makes a face at NORMAN FULMER, the gas station owner.

FULMER

Put it in the bay. We'll check the thermostat.

GARY

Maybe I'll do a little visiting.

He walks off.

205 INT. MOTEL OFFICE - NIGHT

205

Gary walks in with a pistol in his hand.

206 INT. MOTEL LIVING ROOM - NIGHT

206

Debbie is vacuuming. She hears a LOUD POP.

(CONTINUED)

206 CONTINUED:

206

Stops the vacuum. She is about to go into the office but sees Gary's face through a peephole in the door and instinctively steps back. Then she tightens her shoulders and forces herself to walk in.

Ben is on the floor. He lays there, face down. His legs are shaking. His head is bleeding, awful heavy bleeding. A wave of blood keeps rising out of his hair.

207 EXT. THIRD SOUTH STREET, THE BLOCK BETWEEN CITY CENTER 207  
MOTEL AND NORMAN FULMER'S GAS STATION - NIGHT

Gary is walking along with the gun still in his hand. About a block from the gas station he stops to get rid of the gun. He takes it by the muzzle and pushes it into a bush. A twig catches on the trigger and the GUN GOES OFF. His hand starts to bleed immediately and copiously.

208 EXT. GAS STATION - NIGHT

208

Norman Fulmer throws a bucket of water over the tile and scrubs the floor.

Gary walks past him real fast, going to the men's room. A trail of blood follows Gary. Norman Fulmer looks at MARTIN ONTIVEROS, his helper.

FULMER

I don't know. I guess he ran  
into something.

Mops up the big drops of blood on the bay floor.

Ontiveros is working on the truck. He has just removed a bolt.

SCANNER BOX

There's been an aggravated assault  
and robbery at the City Center Motel.  
One man has been shot. Another is  
reported to have left on foot.

As soon as Ontiveros hears the words from the scanner, he screws the bolt right back in and slams down the hood.

Gary returns from the men's room.

GARY

Got it done?

(CONTINUED)



208 CONTINUED:

208

FULMER

Yep. All done.

Gary gets into the truck, has to lean all the way over to the left of the steering wheel in order to get the key in with his right hand. His left hand is wrapped in paper toweling and full of blood. The truck starts.

FULMER

Hey, take care.

Gary backs out and slams into the concrete pole that has been put there to prevent people from hitting the drinking fountain. Fulmer goes over to the truck, slaps the side of the door.

FULMER

Looks like you're a little wasted.  
You ought to get some Z's.

GARY

Yeah, I'm going to crash.

FULMER

All right, see you tomorrow.

Gary drives away. Fulmer is writing down the license number.

CUT TO:

209 FULMER CALLING THE POLICE

209

DISPATCHER (V.O.)

How do you know it's the right man?

FULMER

All I know is he's been shot and  
he's leaving a bloody trail.

DISPATCHER (V.O.)

Might be him.

210 EXT. CITY CENTER MOTEL - NIGHT

210

Patrol cars are coming in from every street, and approaching the curb from every angle. Their blue lights are turning, their SIRENS ARE GOING, LOUDSPEAKERS keep making different kinds of NOISE. Some blast orders to the cops, other drone the same remarks over and over to the bystanders. "WOULD YOU KEEP THE SIDEWALK CLEAR, PLEASE. WOULD YOU KEEP THE SIDEWALK CLEAR, PLEASE."

(CONTINUED)

210 CONTINUED:

210

Blazes of light and pools of light. Spotlights, flood-lights. The SIREN OF AN AMBULANCE coming up, paramedics running out. One great big white light on a police truck keeps circling. By its illumination we see Vern and Ida in bathrobes. Vern is wearing slippers. Ida is in an orange robe and barefoot. They are standing on the stoop of their house, which is next to the City Center Motel. Every five or ten seconds a new police car comes screaming into the motel compound. A SWAT team (Special Weapons and Tactical Team) arrives. Five men. Then another team, out of another van. They move around in dark blue two-piece fatigue uniforms with black high-laced jump boots. Look like paratroopers, except for the word POLICE spelled out in big yellow letters on their shirts. They are carrying the heaviest stuff: shotguns, .357 Magnums, semi-automatic rifles, tear gas, armored vests. They are also sweating like wrestlers.

211 INT. OFFICE - NIGHT

211

Paramedics pounding away on the chest of Benny Bushnell. He is laid out on a stretcher in front of the counter. The office looks like a slaughterhouse. His barbells are covered with blood.

212 EXT. OFFICE - NIGHT

212

Chris Caffee pushes her way to the front door of the motel office.

CHRIS

(yelling)

Debbie, it's Chris. I heard the sirens.

Debbie emerges, carrying little Benjamin in a blanket, together with a large plastic bag of diapers. Debbie passes the baby to Chris.

DEBBIE

Ben's been shot in the head. He's going to die.

CHRIS

Oh, no, Debbie. Remember when my Mom fell down and cracked her head open? She bled a lot but she's all right now.

Debbie looks at her blankly and goes back into the motel.

213 EXT. WEST THIRD STREET IN FRONT OF CITY CENTER MOTEL 213  
- NIGHT

The crowd. Martin Ontiveros comes up to Vern.

MARTIN

Gary did it.

VERN

Do you know? Did you see him do  
it?

MARTIN

No.

VERN

How do you know I didn't do it?  
Go tell an officer if you think  
it was Gary.

MARTIN

Gee, Vern, he was up at the station  
and there was blood all over his  
pants.

He takes off. Vern grabs a cop.

VERN

Phil, better check it out. It's  
possible my nephew, Gary Gilmore,  
had something to do with this.

IDA

Vern, do you think Gary did it?

VERN

Yeah, he did it, the stupid shit.

214 INT. DAMICO HOUSE - NIGHT 214

Ida is on the phone to Brenda.

IDA

Honey, somebody killed that dear  
Mr. Bushnell next door. They think  
it's Gary.

BRENDA (V.O.)

Oh, Mom...

IDA

He'll come to you. He always  
does.

215 INT. BRENDA'S HOUSE - NIGHT

215

She is on the phone.

BRENDA

Chief, will you catch my neighbor,  
Toby Bath, before he goes off duty  
and ask him to come by Johnny  
Nicol's house?

She hangs up. Johnny is locking up. He has already  
gotten out his rifle.

216 EXT. PLEASANT GROVE STREETS - NIGHT

216

Through the window, we see Gary in the white truck.  
His right hand is on the wheel. His left hand, wrapped  
in paper toweling, sits bloody on his thigh.

217 INT. CRAIG TAYLOR'S BUNGALOW, PLEASANT GROVE - NIGHT

217

He and his wife are in a double bed. There is a KNOCK  
on the door. Craig goes up, goes to the window.

Gary is standing on the porch. Craig turns to his wife.

CRAIG

It's Gary. I'll just talk to him  
through the screen door. You  
sleep.

Exits bedroom.

218 MONTAGE

218

THE FOLLOWING SCENES BETWEEN GARY AND CRAIG ARE SHOT  
INTERIOR AND EXTERIOR DEPENDING ON THE POV. GARY  
STANDS ON THE PORCH AND TALKS TO CRAIG THROUGH THE  
SCREEN DOOR. CRAIG REMAINS INSIDE HIS COTTAGE.

GARY

Craig, I'd like you to drive me  
to the airport.

CRAIG

I better take you to the hospital.

GARY

The hospital don't understand  
ex-cons with gunshot wounds.

CRAIG

That's true.

But he doesn't move.

GARY

Call Brenda for me.

219 INT. BRENDA'S LIVING ROOM - NIGHT

219

The PHONE RINGS.

GARY (V.O.)

Brenda, let me talk to Johnny.

JOHNNY

What's the matter?

GARY (V.O.)

I'm hurt real bad, man. I'm over at Craig Taylor's and I need your help.

Through the window, Johnny can see a police car come up silently. Brenda slips out.

220 EXT. BRENDA'S FRONT DRIVEWAY - NIGHT

220

The police car is in the driveway. Toby Bath is sitting in it. An All Points Bulletin comes over their RADIO.

VOICE (V.O.)

Gilmore is considered armed and extremely dangerous. Be prepared to shoot on sight.

BRENDA

Toby, Gary is on the phone.

TOBY BATH

Talk to him.

221 INT. BRENDA'S LIVING ROOM - NIGHT

221

Johnny is passing the phone to Brenda.

BRENDA

How you doing, Gary?

GARY (V.O.)

Brenda, I've had a rotten accident. I'll explain later. I got shot in the hand and it's hurting real bad now. Will you come to me?

BRENDA

I'll come to you. I got codeine and bandages. But where are you?

(she starts to  
write down the  
address)

Repeat that address, will you?  
(MORE)

(CONTINUED)

221 CONTINUED:

221

BRENDA (CONT'D)

All right, Gary, soon.

(hangs up, then  
to Toby Bath)

Craig has a wife and two kids.

You can't pick Gary up there.

You'll have a shootout.

TOBY BATH

Johnny could go in his truck. We  
could hide in the back.

JOHNNY

If Gary discovers I've brought  
cops with me, everybody's going to  
be wasted. I don't want to go  
over.

TOBY BATH

It could be the wrong thing to do.

BRENDA

I'll see him. I don't think Gary'll  
hurt me.

JOHNNY

You're not going.

TOBY BATH

No way.

Brenda looks relieved and miserable -- both!

TOBY BATH

(to Johnny)

Come on to police headquarters.

Maybe they can figure it out.

In the meantime, Brenda, stall

Gary.

DISSOLVE TO:

222 INT. LIVING ROOM - NIGHT

222

Brenda is alone in the living room. The PHONE RINGS.

GARY (V.O.)

How long has Johnny been gone?

BRENDA

Johnny has trouble with those weird  
roads in Pleasant Grove. He always  
gets lost there. But he'll find  
you.

CUT TO:

223 BRENDA

223

on the CB.

BRENDA

Toby, Gary is getting very impatient. Please hurry.

224 EXT. CRAIG TAYLOR'S COTTAGE - NIGHT

224

Craig is now outside with Gary. They sit in the dark on the bungalow porch. The phone is with them.

GARY

I got friends in Washington State. If I get out of here, I'll go there, live underground. Why, in prison I made connections into many a network.

CRAIG

Yeah. Heavy people, I bet.

They sit there silently.

GARY

I miss April. Nicole can go get fucked, but I miss April. She was a slick chick. Real nice.

CRAIG

Gary, did you have anything to do with that murder in the gas station last night?

GARY

Craig, I swear to God I didn't shoot the guy.

He reaches for the phone.

225 INT. BRENDA'S LIVING ROOM - NIGHT

225

When the TELEPHONE RINGS, she is on it.

GARY (V.O.)

If Johnny ain't here in five minutes, I'm splitting.

BRENDA

My God, Gary, are you on the run or something?

GARY

Five minutes.

(CONTINUED)

225 CONTINUED:

225

BRENDA

Be careful, Gary, I love you.

GARY

Yeah.

CUT TO:

226 BRENDA

226

talking to the police with the CB radio.

BRENDA

He's coming out. I know he's  
got a gun, but for God's sakes,  
try not to kill him.

227 EXT. PLEASANT GROVE COTTAGE - NIGHT

227

Gary shakes hands with Craig, thumbs up, and goes out  
to his truck. Craig turns the porch light off. Gary  
starts his truck.

228 INT. BRENDA'S LIVING ROOM - NIGHT

228

The CB RADIO is speaking.

VOICE (V.O.)

I can see the truck. Gilmore's  
pulling out.

(pause)

Brenda, I've got to cut you off  
now.

229 EXT. PLEASANT GROVE STREETS - LONG SHOT - NIGHT

229

The white truck is driving. We see it from the POV  
of a parked car. A DETECTIVE is sitting there. He  
starts up the motor and begins to follow it.

DETECTIVE

(into radio)

Suspect proceeding south on East  
Twelfth. Just passed Fourth  
South. All nearby cars come in  
line behind me.

VOICE (V.O.)

L-2 coming up. Will reach you in  
approximately one minute.

ANOTHER VOICE (V.O.)

This is S-4. Should link in one  
minute, thirty.



230 EXT. HIGHWAY - VERY LONG SHOT - NIGHT

230

The white truck is driving. About a hundred yards behind is the Detective's car. Silently, another unmarked sedan comes speeding down the road, pulls into line behind. A second unmarked car comes peeling down the road, and just as silently comes into position behind the second car. The white truck makes a right-hand turn. The three cars follow.

231 EXT. ROAD - LONG SHOT FROM ABOVE - NIGHT

231

The two following cars come up left of the Detective's car. Three cars now straddle the small two-lane highway behind the white truck. Their spotlights go on at once, and their overhead revolving lights.

232 EXT. ROAD - AT GROUND LEVEL - NIGHT

232

VOICE (V.O.)

(from PA system in  
first sedan)

Driver in the white vehicle, stop  
your vehicle, stop your vehicle.

We see the truck waver, slow down, come to a halt. It stops in the center of the road. All three sedans stop fifty feet back of it. Each driver opens his door, gets behind it and raises a gun.

VOICE (V.O.)

Put your hands up. Stay in the  
driver's seat and put your hands  
up.

We see the silhouette of Gilmore through the rear window of the truck. He does not move.

VOICE (V.O.)

Lift your hands so we can see you.

We see Gilmore raise his hands.

VOICE (V.O.)

Put them outside the driver's  
window.

Slowly, Gary Gilmore complies.

VOICE (V.O.)

Now open the door. By the outside  
latch.

The door opens.

(CONTINUED)

232 CONTINUED:

232

VOICE (V.O.)  
Get out of the truck and face us.

Gilmore stands in the light.

VOICE (V.O.)  
Lie down in the road.

Gilmore hesitates again. His truck does not have the brake on and starts to roll away. He hesitates between reaching for the truck and lying down.

VOICE (V.O.)  
Let the truck go. Lay down  
immediately. Let the truck go!

233 INT. KATHRYNE BAKER'S BEDROOM - NIGHT

233

Kathryne and Nicole are in bed. The room is flaring with light from a police beacon outside that is turning in a circle.

VOICE (V.O.)  
Lay down immediately.

The Voice comes through the bedroom windows. They hit the floor.

234 EXT. THE ROAD OUTSIDE THEIR HOUSE - NIGHT

234

Gilmore lies down on the ground and the truck rolls away from him, picking up speed as the road slopes into the valley. Slowly, gently, almost thoughtfully, the truck coasts off the shoulder, breaks through a fence, runs through a pasture, and comes to rest in the field.

Now all three officers, weapons out, move forward along the blacktop. Two of them are holding service weapons, the third has a shotgun. When they reach Gilmore, the Detective frisks him. Simultaneously, an OFFICER begins to read off Gilmore's Miranda rights.

OFFICER  
You have the right to remain silent  
and refuse to answer questions, do  
you understand?

Lying on the ground, Gilmore nods. The Detective is putting handcuffs on him.

GARY  
Be careful of that hand. It's been  
hurt.

235 INT. KATHRYNE BAKER'S HOUSE - NIGHT

235

Kathryne is wrestling with Nicole.

KATHRYNE

Sissy, don't go out there. You  
can't go out there.

Nicole breaks loose, runs out. Joins the crowd staring at Gary. He lies on the road with the lights on him, does not look at what's going on. Nicole tries to get up close but the police push her back. Kathryne Baker follows.

COP

Do you know him?

KATHRYNE

Yeah.

COP

He was up to your driveway when we  
got him. You're lucky.

Nicole watches while the police point their rifles at Gary. Every few moments a new police car comes piling in, its SIREN RUNNING, and men get out with guns. Nicole flees back to the house. She runs to her pocketbook in the kitchen, takes out the photograph Gary left for her, tears it in half, and throws it in the garbage.

NICOLE

That son of a bitch! I should have  
killed him when I had the chance.

236 INT. DEBBIE'S LIVING ROOM - NIGHT

236

Debbie is sitting in the rocking chair, holding the infant, Benjamin.

DEBBIE

Ben took a lot of classes in  
business administration, but his  
main interest was people.

CHRIS

That's true.

DEBBIE

We never had any time to play  
tennis or water ski because we  
were working all the way.

(MORE)

(CONTINUED)

236 CONTINUED:

236

DEBBIE (CONT'D)  
(she holds Benjamin  
and rocks in the  
chair)

Ben wanted to have this baby by  
natural childbirth. I went along  
because we always had the same  
idea about things.

CHRIS

Yes.

DEBBIE

Delivery was no problem at all.  
Ben was with me. He had a white  
doctor's outfit on. I could feel  
his presence all the time.

She rocks.

CHRIS

Debbie, I have to tell you. The  
doctors said if Ben had lived,  
he would have been a vegetable.

DEBBIE

If Ben had lived I could have fed  
him and taken care of him and kept  
him warm. I would have had him  
with me.

237 INT. HOSPITAL ROOM - NIGHT

237

A doctor is setting plaster of Paris on Gary's hand.  
LT. NIELSEN is there.

NIELSEN

Put a ring in it, will you, so we  
can get the handcuffs on.

GARY

God, you have a polluted sense  
of humor.

DISSOLVE TO:

238 INT. PROVO POLICE STATION INTERROGATION ROOM - NIGHT

238

GARY

You know, I can account for last  
night real well, and I can account  
for tonight.

(CONTINUED)

NIELSEN

Not too well, Gary.

GARY

I walked into that motel office to rent a room and this guy had a gun on the other guy. I grabbed for it, and it got me in the hand.

NIELSEN

That's your story?

GARY

That's the truth.

NIELSEN

I don't believe it, Gary. I really don't believe it.

GARY

I'm telling you what happened.

NIELSEN

That story doesn't convince me, OK?

GARY

I ain't killed nobody and I ain't robbed anybody.

NIELSEN

I hope not, but at this point, I have a hard time believing otherwise.

GARY

I'm hungry and I'm in pain. They only gave me one pain pill. The doctor said I was supposed to have two.

NIELSEN

Well, I'll tell them I heard the doctor say two.

GARY

Also, I want to see Nicole.

NIELSEN

Give me a while to think about that.

(CONTINUED)

GARY

Think about it hard. Maybe you'll discover the wheel.

NIELSEN

(laughs)

I got to say you have a good sense of humor.

GARY

Nobody ever gave me the opportunity to be serious.

Nielsen laughs again. Sounds like he usually doesn't have much opportunity to laugh. In fact, he cackles.

GARY

You laugh like a Latter Day Saint.

NIELSEN

Well, I am a Mormon. But what do you mean?

GARY

Forget it. Your wife as good a Mormon as you are?

NIELSEN

(laughs again)

Oh, yes. I met her at BYU. She went there to major in -- they call it Home Economics.

(grins at Gilmore)

Ought to call it How-to-Find-a-Husband.

They both laugh.

GARY

My mother's a Mormon, you know.

(shakes his head)

It's going to kill her when she finds out.

NIELSEN

Gary, why did you shoot those guys?

GARY

Lieutenant, are you going to let me see Nicole?

(CONTINUED)

NIELSEN

I can't make a deal with you, Gary.  
I can only do my best in such a  
direction.

GARY

You're saying I gotta trust you.

NIELSEN

I think you can trust me.

(smiles)

Gary, why?

(very friendly)

Why did you do it?

GARY

Hey, let's not talk about reasons.

He looks like he's close to crying.

NIELSEN

Gary, I can comprehend killing a  
guy who's turned on you, or a guy  
who hassles you. I can understand  
those kind of things, you know.

Pauses. He's trying to keep command of his voice. The  
mood is close between them.

NIELSEN

But I just can't understand killing  
these two boys for almost no reason.  
Was it because they were going to  
bear witness against you?

GARY

I really don't know why.

NIELSEN

Gary, I try to be a good policeman  
doing a good job. I would like to  
understand why you did it.

GARY

I don't know.

NIELSEN

Would April know?

Gilmore looks at him suddenly. The mood has shifted.

GARY

Don't worry about April.

(MORE)

(CONTINUED)

238 CONTINUED: (4)

238

GARY (CONT'D)

She didn't see a thing. In her head, that little girl was never there.

(he stretches)

You know, if I'd been thinking straight, you guys would never have caught me. When I was a kid, I guess I must have pulled off a hundred successful robberies.

NIELSEN

Gary, I can't understand taking a life for the amount of money you got.

GARY

What was in the cash box?

NIELSEN

A hundred and twenty-five dollars.

Gary begins to cry. He doesn't weep with any noise but there are tears in his eyes.

GARY

I'd like to be able to talk to Nicole. I've been looking for her and I'd really like to talk to her.

239 INT. TELEPHONE ON WALL IN PROVO CITY CENTER JAIL - DAY 239

Gary is making a private call.

GARY

Brenda, how'd the cops find out I was at Craig Taylor's house?

BRENDA

Gary, it had to stop. You commit a murder Monday and you commit a murder Tuesday. I wasn't waiting for Wednesday to roll around. I called them.

GARY

How do you know I'm not innocent?

BRENDA

Gary, you're going to ride this one clear to the bottom.

(CONTINUED)



239 CONTINUED:

239

GARY

Well, cousin, don't worry too long  
about it.

BRENDA

What do you want me to tell your  
mother?

GARY

(a silence)

Tell her it's true.

240 EXT. NICOLE'S APARTMENT HOUSE - DAY

240

Lt. Nielsen is driving an unmarked police sedan. He stops outside the little apartment complex where Nicole is now living. It is not as attractive as the house in Spanish Fork. A two-room cinderblock apartment in a two-tier development of cheap apartments on a shabby side street. Nielsen walks through kids playing, passes dog shit in the private parking lot and on the stairs. Three rotting mattresses are lying by the side of the building and an overturned tricycle is lying in a mud puddle. The doors to the apartment are plywood, some are splintered. Still, from the upstairs balcony there's also a view. Two blocks away, the town comes to an end and the land goes up into the mountains.

241 INT. NICOLE'S APARTMENT - DAY

241

Same furniture as in Spanish Fork, but considerably less in order. Diapers, laundry, disarray. A BIKER with his shirt off is lying on the couch. He looks sullenly at Nielsen.

NICOLE

Gary wants to see me?

NIELSEN

I'd say that's a mild way of putting  
it.

NICOLE

(thinks about it)

All right, I guess I will go.

NIELSEN

Now, I want you to do something  
for me: ask him if he did the  
murders.

NICOLE

Gary isn't going to answer that.

(CONTINUED)

241 CONTINUED:

241

NIELSEN

Well, it doesn't matter so much  
whether he does or he doesn't.

NICOLE

(grins)

You just need a reason for bringing  
me.

242 EXT. COUNTY JAIL, EDGE OF PROVO - DAY

242

It abuts on a railroad yard. Cinders outside. Very  
shabby. Nielsen pulls up in his car. Nicole follows  
in hers. Both park.

243 INT. COUNTY JAIL - DAY

243

Nicole walks down a couple of funky narrow corridors,  
passes a couple of cells with inmates who look like  
beer bums. A dude whistles as she goes by, twirls  
his moustache, shows a bicep. A COP and Lt. Nielsen  
are with her. She comes to a big cell with a table  
in the middle, four bunks, and thick prison bars.  
Gary approaches from the back of the cell. His left  
hand is still in a cast.

GARY

Hello, baby.

NICOLE

Hello, Gary.

Nicole looks up. He is staring at her. He puts out  
an arm through the bars. As if a magnet is pulling,  
we see her hand reach out to touch his arm.

OFFICER

No physical contact.

Nicole steps back. Gary looks good. His eyes look  
young and a deep blue. His goatee is shaved off.

NICOLE

(head down, in  
a whisper)

Did you do it?

GARY

(clearly)

Nicole, don't ask me that.

(coughs)

Listen, I've written you a letter.  
They'll give it to you on the way  
out.

(CONTINUED)

243 CONTINUED:

243

Nicole nods.

GARY

I love you.

NICOLE

(a long pause)

I don't know what I feel.

244 EXT. CAR - NICOLE DRIVING AWAY FROM THE JAIL - DAY

244

As she drives, she reads a letter, peering back and forth from the page to the wheel.

GARY (V.O.)

Nothing in my experience prepared me for the kind of open, honest love you gave me. I'm so used to bullshit and hostility, deceit and pettiness, evil and hatred. Those things are my natural habitat. They have shaped me. I look at the world through eyes that suspect, doubt, fear, hate, cheat, all selfish and vain. All things unacceptable I see as natural, and have even come to accept them. I truly belong in a place this dank and dirty, for where else should I be?

She is out on the highway by now, and the car is wobbling as she drives, the rhythm of his voice distracting her more and more.

GARY (V.O.)

Once you asked me if I was the devil, remember? I'm not. The devil would be far more clever than I, and would feel no remorse. But I might know evil more intimately than goodness, and that's not good. I want to get even, be made whole, my debts paid, feel no guilt or fear. I hope this ain't corny, but I'd like to stand in the sight of God, to know I'm just and right and clean. Yet what do I do? Hang myself? Hope the state executes me? Or rot in prison and eat my heart out for the wondrous love you gave me that I threw away because I was so spoiled.

(CONTINUED)

244 CONTINUED:

244

At this point her car veers completely off the road, starts to cross the divider, veers back, is struck a glancing blow in the rear from an oncoming car, skids, is hit slightly by another car behind her, and then still proceeds down the road. Both other cars have been jalopies and keep riding on, and so does Nicole, her gears SCREAMING, her CAR SOUNDING like it's been ruptured.

Nicole does a U-turn across the separating island, and starts driving back toward the jail which we see in the distance. Her car gives a bang and stops. A fender falls off. The MOTOR HISSES STEAM. She gets out and keeps walking.

245 EXT. ROAD - LONG SHOT - EVENING

245

Nicole is approaching the jail. She stands outside by a wire fence in back.

NICOLE  
(hollering)  
Gary Gilmore, can you hear me?

246 INT. GILMORE'S JAIL CELL - EVENING

246

Gary catches her voice faintly: "Gary Gilmore, can you hear me?" An expression of great excitement comes to his face.

GARY  
Yeah, babe!

247 EXT. WIRE FENCE OUTSIDE JAIL - NIGHT

247

Faintly, Nicole hears "Yeah, babe!" like an echo.

NICOLE  
Gary Gilmore, I love you.

A GUARD comes running around the building.

GUARD  
You gotta leave.

NICOLE  
Why?

GUARD  
You can be arrested for doing something like this.

(CONTINUED)

247 CONTINUED:

247

NICOLE

I didn't know they could keep you  
from expressing yourself.

(shouts)

Gary, I gotta go. I'll see you  
tomorrow.

GUARD

Not here, you won't. We're  
transferring him to the nuthouse  
for a while.

248 INT. HOSPITAL STAFF MEETING OF PSYCHIATRISTS - DAY

248

Large room, bars on windows, locked door, fluorescent  
light. Gilmore is being queried by two psychiatrists.

1ST DOCTOR (KIGER)

While serving your last sentence  
in Oregon, did you ever see  
yourself as having been mentally  
ill?

GARY

A lot of those guards are mentally  
ill.

2ND DOCTOR (WOODS)

Was there anything either of the  
evenings of the murders about  
your mental state that was  
different than usual?

GARY

Well, the strings had been cut. I  
was just going through the motions.

2ND DOCTOR (WOODS)

At what point did you know you were  
going to shoot him?

GARY

When I shot him. It was like I was  
seeing through water.

2ND DOCTOR (WOODS)

Has that happened to you before  
this summer?

GARY

There have been times when life  
seems to slow down. When you can  
watch movement more intensely. Like  
when you get in a fight.

(CONTINUED)

248 CONTIINUED:

248

2ND DOCTOR (WOODS)

Is the feeling similar to a trip  
on grass?

GARY

I would say it was new to me.

1ST DOCTOR (KIGER)

On the basis of what you've told  
us in these interviews, I would  
be inclined to report that you're  
responsible for your actions at  
the time of the incident.

(Second Doctor nods  
sadly)

What do you say to that?

GARY

You guys are smoking the pipes --  
make your decision. That's what  
you smoke pipes for, isn't it?

249 INT. HOSPITAL HALLWAY - NICOLE WALKING DOWN - DAY

249

She wobbles a little as she walks. Bedrooms and cells  
are off the hall. White linoleum on the floor. Pastel  
and watercolor paintings on the walls like an elemen-  
tary school. Orange couches, yellow walls. Plastic  
cafeteria chairs and tables. A painted poster says  
"Community is us!"

DR. WOODS (2ND DOCTOR)

Nicole, could you come in here?

250 INT. DR. WOODS' OFFICE - DAY

250

NICOLE

Why do you want to talk? I'm  
only here to visit Gary.

DR. WOODS

You don't have to be my patient  
for me to see you. I'm concerned  
about your feelings.

NICOLE

You are? Well, what if I feel  
I'm to blame? For what Gary got  
into.

DR. WOODS

You can't decide that Gary killed  
somebody just because of you.  
Gary is complex.

(CONTINUED)

250 CONTINUED:

250

NICOLE

No, it was me.(averts Dr. Woods'  
look)I'm not faithful to him even now  
... A fellow I used to know sleeps  
over at my apartment.

DR. WOODS

Will you tell Gary?

NICOLE

What can I tell him? I need  
company? I feel too peculiar  
when I'm alone?(her face goes  
expressionless)I'm falling in love with a guy  
who's going to be dead.

251 INT. NICOLE'S APARTMENT - NIGHT

251

Lights are on. Nicole is reading Gary's letters.  
There's a pile of them and they're very long, five or  
ten pages each, on long yellow, lined sheets. The  
Biker is watching her.

BIKER

You read all his shit?

NICOLE

Well, Gary writes a lot. Maybe  
I don't read every word.

BIKER

(laughs snottily)

Just scrounge through 'em, huh?

NICOLE

No, I read them. Every night.

BIKER

You answer them?

NICOLE

Every night.

BIKER

You're a crazy dish.

252 INT. NICOLE'S BEDROOM - NIGHT

252

It is dark and the Biker is making love to her, slowly,  
skillfully.

(CONTINUED)

252 CONTINUED:

252

By no more than the outline of their shoulders and the lingering length of their kisses, we can tell that he and she are practiced. Gilmore's voice is in Nicole's ear.

GARY (V.O.)

We were together for only two months, but it was the fullest two months I've known in this life. I believe that I have known you for a thousand years, and we were always lovers. I understood this when I saw you that first night. Some things you just know. It went so deep so fast. Oh, baby, hold me against your naked body. Hold me in your dreams. Take me into your soft, warm, wet love, into your beautiful mouth, into your heart, your soul, your very essence. Put my hands on your bootie and go wild with me, abandon it to me.

The lights go on and Nicole gets out of bed. She has a sheet around her.

NICOLE

I can't see you any more. You gotta go.

BIKER

(sullenly)

You're a flake. That old man of yours is going to get nothing but lead poisoning.

(holds up his hand

like a pistol)

Bang, bang.

253 INT. NICOLE'S LIVING ROOM - ANOTHER ANGLE - NIGHT

253

The Biker slams out the door. Nicole sits in her arm-chair. As she does, the room begins to tip and weave around her. We hear the ECHO OF THE Biker's VOICE, "BANG, BANG," as in a hollow chamber.

DISSOLVE TO:

254 INT. GARY'S MAXIMUM SECURITY CELL, UTAH COUNTY JAIL  
- NIGHT

254

The electric bulb is on. Gary's face is all we see.

(CONTINUED)



He is intent. A high, fine light is in his eyes. As the CAMERA PULLS BACK, we see he is heating water for coffee and the light in his eye comes from the flame offered by a little toilet paper that's been rolled into a donut shape and lit. The heating pot is a dixie cup with aluminum foil around it. For a handle, the ends of a piece of string are tied to two holes in the rim enabling him to hold the cup above the flame.

VOICE (O.S.)

I'd sure laugh if the string broke.

Just then the string does catches fire. The cup falls, the water spills. We see GIBBS, Gilmore's cellmate, a small wizened man about Gilmore's age. Smart as a weasel in appearance. He is laughing so hard, he rolls up in his bunk like a potato bug and pop-pops a string of farts. Gilmore looks at him in disgust and throws the cup, string and all, into the toilet.

GARY

You are the fartingest motherfucker  
I ever saw.

GIBBS

I can pop one at will.

He laughs his ass off at this remark, and gives another fart. Hoots like a maniac.

GARY

Well, they don't stink. I'll  
say that for you.

GIBBS

I've always been a toot-tooting  
son of a bitch.

GARY

Why don't you save it for a week  
and make an album?

In the background, through all of this, has been the SOUND OF SOMEONE MOANING AND SCREAMING AND YELLING. Gilmore now looks up.

GARY

(shouting)  
What do you want?

VOICE (O.S.)

(from another cell)  
I have to make a phone call. I  
have to get bond.

(CONTINUED)

GARY

(shouting)

This is the Sheriff, and I'm  
telling you no judge is going to  
give you bond. Why, the little  
boy you hit with your car has  
died.

VOICE (O.S.)

What little boy?

GARY

Those are your charges. Intoxication.  
Drunk driving. Auto homicide. Hit  
and run.

There's a long WAIL from the drunk in the next cell,  
then silence.

GARY

(to Gibbs)

He believes me.

They both start laughing. It seems funny as hell to  
them. In the middle of the night, in the hot cell,  
with the sweat pouring down, and the drunk in the next  
cell slobbering away, they can't stop laughing.

GARY

(shouting)

Pipe down, you drunk! Save your  
crying for the judge.

(he starts shadow-  
boxing)

What's your last request when  
they're hanging you?

(answers himself)

Please use a rubber rope.

GIBBS

I'm gonna piss my pants.

He is indeed laughing hard.

GARY

What do you ask for if they put  
you in the gas chamber?

Gibbs can only wheeze.

GARY

Laughing gas.

(CONTINUED)

254 CONTINUED: (3)

254

GIBBS

(coughs and coughs)

That is enough to choke you up.

Now Gilmore is touching his toes.

GARY

The State of Utah is trying to scare me with the death penalty, but I just might check with their hole card. We'll see if they have as many guts as I do.

DRUNK (O.S.)

(screaming)

I didn't mean to kill the little boy. Oh, judge, I'll never drive again.

GARY

Knock it off!

He leaps into his bunk. Gibbs lies in his. The lights are on. The Drunk is MOANING in the next cell.

DISSOLVE TO:

255 INT. CELL - NIGHT

255

In his bunk, Gilmore is composing a letter in his mind to Nicole. We hear his voice but his lips do not move.

GARY (V.O.)

When you visited me in the nuthouse, there was something I didn't like. You smelled of beer. Then I got your letter today. You wrote that you fucked a guy twice. Why not just fuck everybody all the time?

He jumps out of bed, starts doing pushups on the floor.

GARY (V.O.)

I can't sleep. I can't stand the thought of some man holding your naked body. You've got to be all mine. Baby, I'm locked up, I can't get it. Why can't you go without too?

256 ANOTHER ANGLE

256

Gary is sitting at the table, writing a letter by the dim hallway light outside the bars.

(CONTINUED)

256 CONTINUED:

256

GARY

(his lips murmur  
as he writes)

When I can't sleep, the ghosts  
descend, and sit upon me with  
force. I slap them down, but  
they sneak back. They climb in  
my ear and tell me foul jokes,  
drink my strength, drain my hope.  
Foul, demon motherfuckers,  
whispering vile things in the  
night, yellow-green, dirty inhuman  
beasts, unhappy, lost, ungodly  
things. They won't let me sleep.

DISSOLVE TO:

257 INT. NICOLE'S APARTMENT - NIGHT

257

As she reads the letter, she lies down and she, too,  
tries to sleep. The words go on in her head. She  
pounds the pillow. We watch her, hearing the sound  
of his voice.

GARY (V.O.)

All night, Nicole, I think of the  
men who've known you, loved you,  
been loved in return, the men  
who've used and hurt you, and I  
try to understand as well as I can.  
I realize that you get by on very  
little money and raise your kids  
to the very best of your ability  
and present yourself to me as you  
are, without pretense. You are  
beautiful. I love you utterly.

Nicole gets up and starts to write her reply. We hear  
her voice as she writes.

NICOLE

(murmuring)

Dear Gary, I will never again do  
any of the things that tear your  
heart. I would rather be dead.  
I want my life taken away if my  
eyes ever lie to you in the future  
to come.

In the middle...

DISSOLVE TO:

258 INT. MAXIMUM SECURITY CELL, UTAH COUNTY JAIL - NIGHT 258

Gary is hearing her voice. Her letter is beside him. He is at a table gluing a crack in his false teeth. His cheeks are sunken and he looks older with no teeth.

FADE OUT.

FADE IN:

259 INT. PROVO COURTROOM - DAY 259

It is half filled. We see Vern and Ida, Brenda, Spencer McGrath, and a few other people Gary has known, together with curious onlookers. Nicole is sitting in the front row. Gary is brought down the hall in leg irons. As he passes Nicole, their eyes meet with intensity.

260 INT. COURTROOM - WITNESS CHAIR - DAY 260

SNYDER

Mr. Gilmore, did you intend to kill Mr. Bushnell at the time you went into the City Center Motel?

GARY

No, Mr. Snyder.

SNYDER

Did you feel like you had control of yourself?

GARY

I felt like somebody else was doing it and I was watching them do it. Sometimes I feel an urge and try to put it off, but the urge becomes stronger until it is irresistible.

261 THE WITNESS STAND - DAY 261

Gilmore is in the chair, Wootton is questioning him. Gilmore is glaring at Wootton as if ready to attack him. Wootton speaks in a clear, ironic voice that seems to go right through Gilmore's flesh.

WOOTTON

Did you lay him down on the floor?

GARY

Not with my own hands, no, Wootton.

(CONTINUED)

261 CONTINUED:

261

WOOTTON

But you told him to lay down on  
the floor?

GARY

Yes.

WOOTTON

Did you put the gun up against  
his head?

GARY

I suppose I did.

WOOTTON

Did you pull the trigger?

GARY

Yeah.

WOOTTON

Then what did you do?

GARY

I left.

262 INT. JURY BOX - DAY

262

The jury is staring at Gilmore.

DISSOLVE TO:

263 WOOTTON

263

addressing the jury:

WOOTTON

For the last twelve years, the  
defendant has been in prison. If  
you can't rehabilitate somebody  
in twelve years, can you ever  
expect to? He's also got a history  
of violence in prison. If you  
tell us to send him away, other  
prisoners cannot be guaranteed  
safety from his behavior. What is  
the point of allowing him to live?  
He's an extreme danger to everybody.  
For what he did to Benny Bushnell  
and the position he's put  
Bushnell's wife in, he should be  
executed. I recommend that to you.

(CONTINUED)

263 CONTINUED:

263

Wootton sits down. Snyder comes toward the jury.

SNYDER

I suppose nobody feels worse about what happened to Ben Bushnell and to his family than I do. I think it puts the jury in a position that I would not want to be in. Yet in spite of the type of crime committed, Mr. Gilmore is a person too. He has, in my opinion, a right to his life. I don't think there's anything more personal to any individual than his right to live. I don't excuse what Mr. Gilmore did, or even try to explain it, but the law can provide for his crime by a term of life imprisonment. Give him the opportunity, really, that Benny Bushnell should have had.

JUDGE

Is there anything the defendant would like to say to the jury?

Gilmore stands. Stares at them.

GARY

Well, I'm glad to see that the jury is finally looking at me.

Silence in the courtroom.

GARY

No, I have nothing to say.

Indeed the jury is looking at him. We can tell by their faces that they will vote to sentence him.

264 INT. COURTROOM - DAY

264

The jury is standing.

JUDGE

Since the verdict of the jury is death, do you have an election as to the mode of death?

GARY

I prefer to be shot.

JUDGE

Very well, that will be the order.

(CONTINUED)

264 CONTINUED:

264

Everybody is babbling, everyone looks distraught. Nicole and Ida are crying and embracing. Vern is limping around in a state of shock. His eyes are filled with tears. Now Wootton passes Gilmore.

GARY

Wootton, everybody in this courtroom looks like they're crazy. Everybody but me.

WOOTTON

Yes. At this moment, everybody but you.

A REPORTER comes up to Gary. She is a young girl.

REPORTER (TAMARA)

Do you think it was fair? Is there anything you'd like to say?

GARY

I'd like to ask a question.

TAMARA

What's that?

GARY

Who the hell won the World Series?

265 INT. EXAMINATION CELL - DAY

265

Gilmore is stripped. TWO STATE PATROLMEN are running their fingers through his hair.

FIRST STATE PATROLMAN (JERRY SCOTT)

That hair's long enough to hide a nailfile. Go through every bit of it.

He checks Gilmore's earlobes, scratches behind them with a fingernail.

SCOTT

Hold your arms high.

He examines the hair in his armpits.

SCOTT

Lift up your testicles.

GARY

Take your time. Enjoy the view.

(CONTINUED)



265 CONTINUED:

265

Scott squats to make certain there's nothing taped under his sack.

SCOTT

All right, bend over, spread your cheeks.

GARY

No finger waves, handsome. That's against the law.

SCOTT

Lift your feet. Check his feet.  
(examines the bottoms  
of them)  
Spread your toes.

GARY

Care for a little toe jam, honey?

They put the shackles back on.

SCOTT

Gary, you don't like me and I don't like you. I don't like you at all. In fact, I don't give one goddamn that you're getting the death penalty. So stop carrying on like a spoiled brat. I'm taking you to State Prison quietly. Don't make any sudden moves in the car while I'm driving, or Deputy Fox...  
(he points to his  
assistant)  
... is going to snap your neck.  
Snap it dead, you degenerate.

FADE OUT.

FADE IN:

266 EXT. UTAH STATE PRISON - DAY

266

As the CAMERA APPROACHES the buildings, we hear a HARMONICA in the background and a VOICE SINGING:

VOICE

My bills are due  
And the babies need shoes  
And I'm busted.

(MORE)

(CONTINUED)

## VOICE (CONT'D)

Cotton is down.  
 To a quarter a pound  
 And I'm busted.  
 Got a cow that went dry  
 And a hen that won't lay  
 A big stack of bills  
 That gets bigger each day  
 The county will haul my belongings away --  
 I'm busted.  
 I went to my brother  
 To ask for a loan --  
 I was busted.  
 How I hate to beg  
 Like a dog for a bone  
 But I'm busted.  
 My brother said  
 There ain't a thing I can do,  
 My wife and nineteen kids are all down  
 With the flu  
 And I was just thinking of calling on you --  
 I'm busted.

While the MUSIC goes on, the CAMERA ENTERS the prison, goes through the lobby, goes through the double gates, goes down a long corridor, passes prisoners seen through the bars, sees the place. At the end of the tour, the CAMERA is at Gilmore's cell in Death Row. It is a single, with a small, skimpy mattress and some dirty paper plates on the floor. Gary is wearing a pair of white coveralls. He tugs at the crotch. It is too tight.

267 INT. DEATH ROW - GARY'S CELL - NIGHT

267

The lights are on. A towel is hung over the bars to shut out some of that light. Gilmore is trying to sleep. A FOOTBALL GAME is heard down the corridor.

## COSELL'S VOICE

What a Monday night for the record books. A flea-flicker pass. I can't believe it.

## ANOTHER VOICE (SOUTHERN)

Howard, the flea-flicker is practically as old as silent movies.

Gilmore puts his hands over his ears to shut out the TV, but there is an INFERNAL RATTLING on the bars. A GUARD is whanging his stick against them.

(CONTINUED)

GUARD

Gilmore, take down that damned towel.

GARY

I'd like to shut out the light.  
That light is on 24 hours a day.

GUARD

We gotta see you on the count.  
If you don't pull down that towel,  
we'll take your mattress away.

ANNOUNCER'S VOICE

Now Payton's loose, he's running,  
he's running -- it's a touchdown!

LARGE ROAR OVER THE RADIO is accompanied by another ROAR half like a growl that rises out of the cells of maximum security down the corridor. Gary reacts with tension to the noise. He taps his head on the wall lightly, rhythmically as if with any more provocation, he would smash it on the stone.

268 INT. KATHRYNE BAKER'S HOME - NIGHT

268

KATHRYNE

How'd Gary seem on your visit?

NICOLE

He told me he'd just as soon die  
right now.

KATHRYNE

What did you say back?

NICOLE

I said maybe he should.

KATHRYNE

Ha-ha, ho, ho. You really have a  
sense of humor, girl. Listen,  
get one thing straight. Gary  
deserves the death penalty.

NICOLE

You don't understand him.

KATHRYNE

You try understanding those poor  
women who have to raise their  
kids without a father while you're  
running up every cock-eyed day to  
see the killer.

(CONTINUED)

268 CONTINUED:

268

NICOLE

I don't want to hear a goddamned thing you got to say.

269 INT. VISITING ROOM, MAXIMUM SECURITY - DAY

269

It is a long room with only a couple of chairs in it. There's a guard in a glassed-in window at one end. He is drowsing. Nicole is sitting on Gary's lap at the other end.

GARY

Baby, all I have to do is fire my two idiot lawyers and the appeals are dropped. On Monday, November 15, at 8 a.m., I can walk out and they'll pull the trigger.

NICOLE

I been thinking. Maybe I'm going to join you.

She says this in an uncertain whisper.

GARY

Baby, you have to do it by your own hand. That's hard.

NICOLE

I reckon your karma has a lot to pay for, if you commit suicide.

GARY

I'm not asking you.

NICOLE

But you want me to?

GARY

I want us to be together.

He kisses her passionately.

NICOLE

If I do it, it'd be by pills.

GARY

(kisses her)

Oh, baby, I love you more than God.

NICOLE

Gary, you're not thinking of my kids.

(CONTINUED)

269 CONTINUED:

269

GARY

I guess you got to stay alive and take care of them. But once I'm gone I don't know what I'll do if I see another man with you. I believe I would want to send my soul out to the planet Uranus, that most evil of places, far away.

270 INT. VISITING ROOM - DAY

270

The guard is still drowsing in the glassed-in booth. Snyder and Esplin are visiting Gary.

SNYDER

You think we didn't do much in court, but Gary...

GARY

Well, you didn't put up much of a defense, but I guess you did your best, Snyder. It's just that the state was paying your salary. You were working for the people who sentenced me.

The lawyers smile.

SNYDER

Kidding aside, I think our chances of getting the death sentence reduced to life are pretty nimble right now.

GARY

(shakes his head)

Snyder, the noise is too much for me. I don't want to live in this din for the next thirty years.

ESPLIN

The prosecutor had no right to mention the suffering of Debbie Bushnell in his closing argument. That's good grounds for appeal.

Gary has been pacing back and forth. Now he looks at them.

GARY

Can I fire you guys?

Snyder and Esplin look at one another.

(CONTINUED)

270 CONTINUED:

270

They are startled.

SNYDER

I guess you could.

ESPLIN

We might have to go ahead with the appeal anyway.

GARY

Don't I have a right to die?  
Can't I accept my punishment?

(shakes his head,  
stares at them)

Look, I've been here before. I believe I was beheaded in Eighteenth Century England for a terrible crime, and I didn't atone sufficiently.

ESPLIN

Gary, I wish you had told us this before the trial. It sure would have made a difference with the psychiatrists.

GARY

Oh, hell, I fire you fellows.

ESPLIN

We're filing the appeal anyway.

271 EXT. STATE CAPITOL - SALT LAKE CITY - DAY

271

A marble palace with a golden dome.

272 INT. EARL DORIUS' OFFICE - DAY

272

A cubicle in the Attorney General's department. It is medium-sized, with a desk, a phone, any number of papers on the desk, all neatly stacked. Dorius is on the phone.

DORIUS

Noall Wootton? This is Earl Dorius, Attorney General's office, on the line. I just received a call from the warden at Utah State. Gilmore has apparently told the court he doesn't want to appeal the death sentence. Is that correct? Yes, Warden Smith is very concerned. The execution is only two weeks away. That's not a lot of time.

273 INT. WOOTTON'S OFFICE IN PROVO - DAY

273

Larger than Earl's. A little messier. Wootton is replying.

WOOTTON

Dorius, it's not only true but I'm nervous. Gilmore was really something in court yesterday. I asked him if he'd been under the influence of any alcohol or drugs and he said...

(does a fair imitation  
of Gilmore's voice)

'I'm in jail. They don't serve beer or whiskey.' Then he added, 'You sentenced me to die. Unless it's a joke, I want to go ahead and do it.' Dorius, I'm trying to figure Gilmore's angle. Right now he says he doesn't want to appeal, but if he changes his mind at the last minute, he could slow us up seriously. The statute says we have to execute the man in 60 days. If we don't, he could ask for his release. The only sentence he's received, after all, is death. Technically, we have nothing to hold him on.

DORIUS (V.O.)

Gilmore isn't going to get loose that easy.

WOOTTON

Of course not. We can always retain him, but it sure could prove embarrassing.

DORIUS (V.O.)

Well, the State certainly doesn't want to look incompetent, while we're all waiting for the Legislature to straighten out the law. Right.

274 INT. HALLWAY - DAY

274

Dorius is walking down the hall of the Attorney General's office. He stops by a SECRETARY's desk.

DORIUS

Is the Attorney General busy?

(CONTINUED)

274 CONTINUED:

274

SECRETARY

He's out now.

DORIUS

Let me tell you -- we have a potential execution on our hands.

SECRETARY

(flatly)

Is that unusual?

DORIUS

Get the import of what I'm saying. This will be the first execution in America in more than ten years.

ANOTHER SECRETARY from an adjoining desk speaks up.

OTHER SECRETARY

Oh, no, Mr. Dorius. They called five minutes ago from Utah Supreme Court. Mr. Snyder just got a stay on Gilmore's execution.

Dorius puts on the radio.

RADIO ANNOUNCER

Gilmore's statement to the court declared, 'You sentence a man to die and when I accept this most extreme punishment with grace and dignity, you, the people of Utah, want to back down and argue with me about it. You're silly.'

275 INT. PRISON LOBBY - DAY

275

Old and funky. Two narrow hallways intersecting at right angles and a dinky information window. The guards wear maroon blazers too short in the back for those with broad beams. Some of the older guards have bellies as large as wheelbarrows. A sign above one office in the hallway says simply "Warden." There is a typed message on the wall:

(CONTINUED)



275 CONTINUED:

275

I hate guys  
Who criticize  
Vigorous guys  
Whose enterprise  
Has helped them rise  
Above the guys  
Who criticize.

Sam Smith

276 INT. WARDEN'S OFFICE - DAY

276

BOAZ

I think you may have heard I was  
coming here, Warden. My name is  
Boaz, Dennis Boaz. I'm a writer  
and a lawyer.

WARDEN SAM SMITH is a giant of a man, 6'6", with eye-  
glasses, slight resemblance to Andy Warhol.

SMITH

I don't know anything about it.

BOAZ

I wrote Gary Gilmore a letter.  
Now he wants to do an interview  
with me.

SMITH

Oh, we can't let any writers in.

BOAZ

Gilmore sent the chaplain to see  
me.

Smith shakes his head for emphasis.

BOAZ

What is this? The man's going  
to die soon and he wants to see  
me. He wants to talk. Here are  
my credentials.

SMITH

I won't let any writers in. But,  
you're also a lawyer.

(looks sly)

I can't interfere with Gilmore's  
right to see a lawyer.

277 INT. MAXIMUM SECURITY VISITING ROOM - DAY

277

BOAZ

Now, Gary, I saw you wince when I said I was assistant prosecutor in the DA's office in Contra Costa County, but let me tell you, I went to Berkeley and I was a pot-smoking prosecutor.

Gilmore nods.

BOAZ

Lately, I'm not even practicing much law. More interested in consciousness movements, and encounter groups. I'm big on meditation.

GARY

Right. You like Demian by Hesse?

BOAZ

Love it.

GARY

Death in Venice?

BOAZ

Good book.

GARY

That pretty boy knocked me out. Tom Mann -- he's one hell of a writer.

BOAZ

Right.

GARY

I'm the most interested, however, in books on reincarnation. Right there is the basis of my decision not to appeal. You see, I believe you cannot escape yourself.

BOAZ

Gary, I have done some exercises with people who know. I was supposed to have expired on the rack in the 14th Century. Let's agree that I understand you are serious about dying with dignity.

GARY

Well, if that's your claim, be my lawyer.

(MORE)

(CONTINUED)

277 CONTINUED:

277

GARY (CONT'D)

I go up before the Utah Supreme Court tomorrow. My plea is going to look a lot more serious if I have you to represent me.

BOAZ

Do you realize the kind of reputation it will give me?

GARY

You can handle it.

BOAZ

I can handle it, but I still feel like Judas helping you get executed.

GARY

Judas was the most bum-beefed man in history. Why, he was there to help Jesus tune into the prophecy.

278 INT. UTAH SUPREME COURT - DAY

278

Three judges are sitting. We also see Dorius, various assistants, Gilmore, Boaz, Snyder, press and onlookers.

Boaz is addressing the judges.

BOAZ

Mr. Gilmore is here as a sane, responsible man who has accepted the judgement of the people. All he is asking is that the motion for appeal by Mr. Snyder be set aside. Gary Gilmore, are you in fact at this moment ready to accept execution?

GARY

(standing)

Not at this moment, but I'm ready to accept it next Monday morning at 8 AM. That is when it was set; that is when I am ready to accept it.

1ST JUDGE

In the interests of justice we ask Mr. Snyder to state his position.

SNYDER

The type of decision facing Mr. Gilmore has placed tremendous emotional stress upon him.

(MORE)

(CONTINUED)

278 CONTINUED:

278

SNYDER (CONT'D)

I think it'd be a shame if this court allowed Mr. Gilmore to be executed on November 15 without reviewing the trial.

2ND JUDGE

Why won't you accept in good grace his firing you, like he's willing to accept in good grace the sentence of the court?

279 INT. PRESS CONFERENCE ROOM, UTAH STATE CAPITOL - DAY 279

Five REPORTERS are present. Boaz is at a desk with a microphone. In this scene we begin to hear the faintest STRAINS OF IRONIC CIRCUS MUSIC. It is a theme to be repeated whenever the media is present, and in increasing volume.

REPORTER

Mr. Boaz, how does Gary Gilmore feel about the decision of the Utah Supreme Court to lift the stay?

BOAZ

It brings him peace.

ANOTHER REPORTER

Mr. Boaz, did you say in an interview that Salt Lake City women like to meet Californians for the taste of evil?

BOAZ

I was misquoted but it doesn't matter. You are not going to flatten my personality. I am here to attack our notions of capital punishment. The warden wants to keep this a closed execution. A condemned man faces nothing but executioners. I think that's wrong, really. Gilmore and I want it open. In the Middle East, at an Arabian execution, crowds are welcome. The crowd gives the victim a lift. It allows him to feel like people are there together in a ceremony. It reminds everybody that we are all sacrifices to the gods.

REPORTERS

Have there been any offers for a movie or a mini-series on Gilmore?

(CONTINUED)

279 CONTINUED:

279

BOAZ

We're not signing anything yet.

280 INT. KATHRYNE'S KITCHEN - DAY

280

Nicole is holding her son in her arms. The RADIO is playing BLUE OYSTER CULT'S DON'T FEAR THE REAPER.

NICOLE

I'm going to the execution Monday morning.

KATHRYNE

Sissy, I don't want you there.

NICOLE

Well, I'm going.

KATHRYNE

If you go, I go too.

The MUSIC IS INTERRUPTED.

VOICE ON RADIO

Flash, a new bulletin in the saga of Gary Gilmore's on-again, off-again execution. Governor Rampton has just asked the Utah Board of Pardons to review Gilmore's conviction at their next meeting. That means the execution cannot take place as scheduled on November 15. Gilmore says he is disappointed by the governor's action.

Nicole's face turns pale and grave as if she has just heard her own sentence. The MUSIC COMES UP again on Don't Fear the Reaper.

281 EXT. PHONE BOOTH - NIGHT

281

Nicole is in the phone booth. The phone book is out before her. She has her finger on the yellow pages where doctors are listed. Three of them have already been X'd out in pencil.

NICOLE

Yes, doctor, I'm from out of state and having a lot of trouble sleeping. The only thing that works for me is Seconal. Yeah, that's what does it.

282 INT. NICOLE'S APARTMENT - NIGHT

282

About 70 pills are on the table, 50 Seconals, 20 Nem-butal. She is dividing them into two equal piles. Gary's share she puts into a kid's yellow balloon, ties it. Puts kitchen oil on the outside of the balloon. Then in profile to the CAMERA, just OUT OF OUR VIEW, she lifts her skirt and puts the balloon up her vagina.

283 INT. EXAMINATION ROOM - PRISON - MORNING

283

Nicole is nude. A matron is looking under her armpits and into her buttocks.

DISSOLVE TO:

284 INT. VISITING ROOM - DAY

284

The guard in the glass booth is dozing. Nicole and Gary sit in a plastic bucket seat by the window. Nicole is on his lap. They are doing some heavy petting. Gary has his hand up her skirt.

NICOLE

Can you reach it?

GARY

I got long fingers, but not long enough.

NICOLE

Let me try.

(her face turns red)

I just can't get it.

GARY

Are you sure it isn't in your rectum?

NICOLE

I know mudhole from sinhole. It's in my vagina, Gary.

GARY

Well, try again.

Nicole looks like she'll pass out from the effort of straining.

GARY

You're an angel to work this hard.

Nicole grunts as if delivering a baby.

(CONTINUED)

NICOLE

I got it.

She passes him the balloon. Gary reaches down the front of his big wide floppy loose pants and pushes the balloon up himself. We gather it's his rectum.

GARY

Yeah, it's up. I know.

Nicole sits on his lap and kisses him. They kiss as if congratulating each other.

GARY

How many is it?

NICOLE

Twenty-five reds and ten Nembutal.

GARY

Hope it's enough.

(nods)

Now let's go through it again.

(she nods)

The moment you leave this life, Angel, I hope to appear. The moment you cross over. But if we miss each other, lonely forlorn spirits may call to you. Ignore them. We'll be together quickly if you think only of traveling to me.

Nicole nods as if memorizing every one of his words. She kisses him fervently.

NICOLE

I want this to be the most beautiful of our visits.

The GUARD in his glass booth wakes up and starts. Over his loudspeaker he says:

GUARD

Hey, Gilmore, have a heart. Knock off that heavy necking. You kids'll have your clothes off next.

GARY

Right, Chief.

Gilmore and Nicole giggle.

285 INT. NICOLE'S APARTMENT - NIGHT

285

It is Sunday night and the RADIO is playing HYMNS.

Nicole is at the table with the pills before her. She is taking them slowly, one or two at a time, swallowing water and writing.

NICOLE

Mom, Dad, April, Rikki, please do not resent my leaving this life. I go because I want to. Not granting it to myself would surely turn me into some bitter, ugly old maid. I love you all. Please love my kids as they are part of the family.

She signs it "Sissy," finishes off the last of the pills, gets into bed, takes a picture of Gary off a carton by her bed, puts it under the pillow and holds onto it with her hand. She peeks at it under the pillow. The room begins to revolve and Nicole goes to sleep.

286 INT. TV-RADIO STORE - DAY

286

We hear Kathryne Baker screaming "NO, NO, NO." The CAMERA PULLS BACK to show a large TV-Radio store. A STEREO IS PLAYING. Out of it comes the announcer's voice.

VOICE

At last reports, Gilmore and his girlfriend Nicole Baker are both in critical condition.

People in the store are turning around to look at Kathryne who is still screaming. Her boss comes running over to lead her to a back room.

287 EXT. UTAH VALLEY HOSPITAL - DAY

287

QUICK SHOT of Kathryne being led through the emergency door.

288 INT. NICOLE'S HOSPITAL ROOM - DAY

288

Nicole's in a bed and a huge oxygen machine with a tent is over her.

289 INT. ANOTHER HOSPITAL ROOM - DAY

289

Gilmore is stirring. There are restraints on him. He fights against them. He shouts. A nurse comes running in, tries to give him a needle. He spits in her face. He coughs up a trachial tube, knocks a glass to the floor.



290 EXT. THE HOSPITAL ENTRANCE - DAY

290

A NURSE is coming out. Ten REPORTERS surround her.

REPORTER

How does Gilmore look?

NURSE

(in shock)

Like the demon in The Exorcist.

291 INT. TV STATION, SALT LAKE CITY - DAY

291

GERALDO RIVERA and Boaz are on the air.

RIVERA

You've argued in court, sometimes eloquently, that Gary Gilmore deserves the right to die. Do you still believe that?

BOAZ

(long pause)

Yesterday was a moment of truth for me, and I had a remarkable emotional experience, which I reflected upon.

Image of DAVID HARTMAN appears.

NEW VOICE (HARTMAN)

Mr. Boaz, David Hartman in New York. How exactly has your mind changed in the last 24 hours?

BOAZ

It's gotten in line with my heart. I want to see Gary transferred to a state where he can have connubial visits while in prison.

HARTMAN

Geraldo, we have less than a minute left. What do you see happening in the next 24 to 36 hours?

RIVERA

Well, the Board of Pardons hearing has to happen. They'll review Governor Rampton's stay. Once Gilmore is conscious, of course. They can't execute a man who is comatose, David.

(CONTINUED)

291 CONTINUED:

291

HARTMAN

Thank you, Geraldo, very much, and thank you, Mr. Boaz. Do you think Gary Gilmore is going to approve of your latest action.

BOAZ

He's not going to be happy.

292 INT. PRISON INFIRMARY - DAY

292

Vern and Gary are talking through telephones on opposite sides of a plate glass window. Gary looks washed-out.

GARY

Vern, I've decided to discharge Boaz. I've thought about it, and I'd like you to take care of things.

VERN

I'm a shoemaker. I don't know if I can handle something like this.

GARY

With your business ability and my brains...

(gives a wan smile)

... we can do it. Let's shake. Know how to do that through glass?

He puts his open palm on the window. Vern touches the other side with his palm and they wiggle fingers back and forth. Vern gets up and Brenda sits down.

BRENDA

Gary, you old shithead, looks like you'll pull through.

GARY

You haven't changed any.

BRENDA

Still mad at me? I don't give a damn. I'm glad you're alive. Only, I'm wondering, how come you didn't take enough to do the job?

GARY

What the hell are you trying to say? You know I meant to do it.

(CONTINUED)

BRENDA

No, Gary, you know a lot about drugs. You know how much to take. I think you wanted to stay around long enough to find out if Nicole was dead, or damaged in her brain.

GARY

I don't think like that.

BRENDA

Come on, Gary! If she has brain damage, nobody else is going to want her.

GARY

You're a wretched woman.

BRENDA

And you're an asshole.

GARY

You have a vile and dirty mouth.

They stare at each other. It gets to be quite a contest. We can virtually feel the heat coming out of Gary's eyes.

BRENDA

Gary, I just remembered your favorite saying: An honest man will look you in the eye, but the soul of the man will try to convince you of his lie.

Gary begins to laugh.

GARY

God, Brenda, you sure are a mess.

Brenda puts her hand on the glass.

BRENDA

I love you.

Gary wiggles his hand on his side.

FADE OUT.

FADE IN:

293 INT. UTAH VALLEY HOSPITAL - DAY

293

We see Nicole's hands pounding the covers.

(CONTINUED)

293 CONTINUED:

293

NICOLE

It wasn't enough. It wasn't enough.

KATHRYNE

Look. Sissy, it isn't your time to be gone.

NICOLE

I don't want to live.

KATHRYNE

Baby, if God had wanted you, you'd be gone. He has too much left for you to do.

A RADIO down the hall is PLAYING.

VOICE OF ANNOUNCER

Dr. L. Grant Christensen said today that if Gary Gilmore continues to improve, he can leave the prison hospital and return to Death Row.

Nicole begins to laugh, then she begins to cry.

NICOLE

Oh, mama.

DISSOLVE TO:

294 INT. HOSPITAL OFFICE - DAY

294

KATHRYNE

I can't put Nicole in a mental hospital.

ADMINISTRATOR

If you sign here, we won't have to get a court order saying she's incompetent and suicidal. That'll protect everybody from a lot of awful publicity. Mrs. Baker, it's just not safe to let her out. Gary Gilmore will talk her into suicide again.

Kathryne signs. Her hand is shaking.

KATHRYNE

I don't want him ever to get near my daughter.

295 INT. AMBULANCE - DAY

295

Nicole is in a blanket on a stretcher. The door opens, she is wheeled out. She goes up a hospital ramp.

NICOLE

Oh, God, this is the same nuthouse they had Gary in.

296 INT. OFFICE, UTAH STATE HOSPITAL - DAY

296

DR. KIGER

I don't want Gilmore on her mind any more than necessary. Make it clear, no aide or patient is to mention his name.

DR. WOODS

We'll have to junk half our therapy program just to keep a 24 hour watch on Nicole.

DR. KIGER

This hospital is unorthodox enough. We don't need the girl committing suicide here. The legislature will slaughter all your programs then.

297 INT. SALT LAKE CITY AIRPORT, UNITED AIRLINES LOBBY - MORNING

297

A row of pay telephones. LARRY SCHILLER is talking over one of them. He is medium height, heavy set, dark curly hair, mustache and beard.

SCHILLER

Lou, there's no way the story can miss. If we get Gilmore's okay, but not Nicole's, then we do a scenario of a guy who comes out of prison and struggles with old con habits before killing a man. A real study of the pains of getting out of jail. On the other hand, if we get the girl, but can't sign Gilmore, we focus the whole thing completely on Nicole. A study of an adolescent saddled with children, and she falls in love with a criminal.

(MORE)

(CONTINUED)

297 CONTINUED:

297

SCHILLER (CONT'D)

Lou, you can bypass either of the principals. We are still viable. I am sure of the potentialities. I want ABC to finance me in a real way so I can get in there and deal for this property.

LOUDSPEAKER

Frontier 246 ready for boarding.

298 INT. UNITED LOBBY - HERTZ COUNTER - DAY

298

Schiller is renting a car. Behind him, passing through the lobby, as during the phone call are reporters with tape recorders, television men with equipment, plus a few tourists.

299 INT. VERN'S LIVING ROOM - DAY

299

SCHILLER

I'm prepared to offer a total of \$75 thousand for all rights. Of which Nicole will get a third. In effect, I'm offering Gary fifty thousand. This is a firm offer, not a bargaining stance. These are the real prices available. Other producers may tell you the property is eventually worth 10 million, but watch them only offer small money now. The likelihood is that the big piece will never be seen.

VERN

Mr. Susskind called me from New York. He said the difference between you and him is the difference between a high school football team and the Dallas Cowboys.

SCHILLER

Susskind is right.  
(MORE)

(CONTINUED)

299 CONTINUED:

299

SCHILLER (CONT'D)

He is equal to the Dallas Cowboys and I'm just a high school football team. But I'm here, all suited up and ready to play. Where are the Dallas Cowboys? They're not even in the stadium!

VERN

I'm listening.

300 INT. PRISON INFIRMARY - DAY

300

BOB MOODY is a middle-aged lawyer, well-built, silver-rimmed eyeglasses, bald head. He is speaking through a telephone to Gary Gilmore who is behind a window directly across the hall. Next to Moody stands Vern and Ron Stanger.

MOODY

Mr. Gilmore, your uncle has asked me to serve as your lawyer but I can't represent this case by myself. There could be a conflict of interest. Suppose you want to change your mind and appeal? Then the serial and book rights to your life story are going to be worth less when Mr. Schiller gets around to selling them. I don't wish to ask myself whether your death might be more profitable to me than your life. So I've asked Mr. Stanger here to represent you on your court appearances.

Stanger nods.

GARY

All right, let me talk to Schiller.

301 INT. CORRIDOR IN THE PRISON - DAY

301

Schiller passes between two sets of sliding barred doors. As we look, the first one closes, the second one opens, and he steps into the corridor and walks down the hallway. In a locked room on the right is Gilmore, staring out a small window. Across the corridor, on the other side, in a room eight feet away with an open door, are Vern and Moody. They wave to Schiller, who joins them.

302 INT. PRISON ROOM - DAY

302

Schiller is on the phone. FROM HIS POV, we see Gary behind his window. He is also on a phone.

GARY

Who could play me in the movie?

SCHILLER

Who do you have in mind?

GARY

There was this actor in Bring Me the Head of Alfredo Garcia.

SCHILLER

That's Warren Oates.

GARY

I really like the guy. I want him to do my part.

(nods)

I'd like it put into our agreement.

SCHILLER

(a pause)

Warren Oates might not be available. I might not want Warren Oates. You're getting into my part of the business and I have to say no.

GARY

(with a big smile)

Larry, I hate Warren Oates.

SCHILLER

All right, who do you really want?

GARY

Gary Cooper. I was named after him.

303 INT. CORRIDOR - UTAH PRISON - DAY

303

Schiller and Vern, Moody and Stanger are walking past the cell blocks.

(CONTINUED)



303 CONTINUED:

303

Moody and Stanger speak quickly, to one another.

STANGER

Sounds fascinating, Gilmore ought to be an interesting client.

MOODY

What worries me is: I don't know my own feelings about capital punishment.

STANGER

Moody, he's got to be bluffing. He'll appeal.

They enter the first of the double gates.

304 INT. LOBBY - UTAH PRISON - DAY

304

Schiller, Moody, Stanger and Vern are coming out of the double gates. The lobby is jammed with press all screaming questions. In this encounter we begin to hear the faintest strains of IRONIC CIRCUS MUSIC. It is a theme to be repeated whenever the media is present.

305 INT. DORIUS' OFFICE - DAY

305

Dorius is on the phone.

DORIUS

Warden, I've been working my duff off to keep newspapers out. You just let a Hollywood producer in.

SMITH

And they led me to believe he was an estate consultant.

306 INT. WARDEN'S OFFICE - DAY

306

Sam Smith is on the phone.

SMITH

Mr. Moody, nobody is going to profit from the execution of Gary Gilmore. I'm required to let you and Stanger in because you're his lawyers, but Schiller is barred from interviewing him. Barred! Gilmore is not going to use the press. We won't allow this thing to become a circus.

The CIRCUS MUSIC comes up loud.

307 EXT. UTAH STATE PRISON - DAY

307

Reporters, TV crews, movie crews, guards, curiosity seekers, government officials, pour through the doors.

308 INT. CONFERENCE ROOM - UTAH STATE PRISON - DAY

308

A dais with a long conference table, a blue flag, and three MEN at it, all wearing glasses, all wearing blue suits. The room is packed and hot with the glare of photographers' lights, lights on tripods, and overhead lights. Gilmore, in white coveralls, looks emaciated.

GARY

I had come to the conclusion that because of Utah's Governor Rampton, I was here, because he bowed to whatever pressures were on him. I had personally decided he was a moral coward for doing it. I simply accepted the sentence that was given to me. I have accepted sentences all my life. I didn't know I had a choice in the matter. When I did accept it, everybody jumped up and wanted to argue with me. It seems that the people, especially the people of Utah, want the death penalty but they don't want executions and when it became a reality they might have to carry one out, well, they started backing off on it. Well, I took them literal and serious when they sentenced me to death just as if they had sentenced me to ten years or thirty days in the county jail or something. I thought you were supposed to take them serious. I didn't know it was a joke.

309 INT. FRONT OFFICE - COUNTY JAIL - DAY

309

Gibbs is watching a TV screen together with cops and jailers. They're glued to the TV set on which we see the same scene.

GARY

(on TV screen)

In my opinion, you're all acting like a bunch of cowards.

Gibbs starts laughing so loud the cops give him a funny look.

(CONTINUED)

309 CONTINUED:

309

GIBBS

(cackling)

I love him. Nobody's got balls  
like Gary.

A GUARD next to Gibbs spits on the floor. He speaks  
to the Guard next to him.

GUARD

Can you believe the attention that  
cheap punk is getting?

310 INT. UTAH STATE PRISON CONFERENCE ROOM - DAY

310

CHAIRMAN

Mr. Gilmore, in spite of what you  
may think about us, rest assured  
we on the Board of Pardons here  
are not cowards.

(MORE)

(CONTINUED)

310 CONTINUED:

310

CHAIRMAN (CONT'D)

We will decide this case on the statutes of the State of Utah, and not your desires. Is the ACLU lawyer out there? Mr. Giaunque, you've asked to speak.

A slim blond MAN, dressed elegantly, gets up.

GIAUQUE

(reading from a brief)

A criminal defendant who declines legal proceedings which could save his life is choosing to kill himself. The overwhelming majority of psychiatric opinion regards the impulse to suicide as a form of mental illness.

311 INT. COUNTY JAIL FRONT OFFICE - DAY

311

Gibbs and the cops are watching the Announcer's face on TV.

ANNOUNCER

Gary Gilmore, by a vote of three to two of the Board of Pardons, has been told today that his execution will be set for December 6, a week from now. Gary Gilmore may only be on earth another week.

GIBBS

(whoops)

Don't eat your heart out too much, fellows. My boy just beat 'em all.

312 INT. VISITING ROOM - MAXIMUM SECURITY - DAY

312

A mangy Christmas tree with a few baubles is in the corner.

VERN

I'm against sending three thousand dollars to a baby sitter. I'm against you giving any of your fifty thousand dollars away.

GARY

I want you to lay three thousand on that girl that Nicole and I had.

(MORE)

(CONTINUED)

GARY (CONT'D)

She was terrific. And five thousand to Sterling Baker. Five thousand dollars for Brenda. Even though she don't deserve it. Three thousand for Toni. I love her. Then there's a convict I knew out at Oregon State, a great guy, Ed Barney. I want you to give him a thousand dollars.

VERN

What about your mother?

GARY

We'll talk about her later.

VERN

That's all you're paying out, I hope.

GARY

No, I also want you to drop five hundred on that nice girl you got me a date with.

VERN

Lu Ann? Why?

GARY

Weelll... I happened to break the windshield of her car.

VERN

Thought you did, you dirty bugger.

Moody and Stanger enter.

STANGER

Gary, your mother has appealed the U.S. Supreme Court. That's going to delay your execution another month or more.

GARY

God damn it, why couldn't my mother keep out of it?

VERN

Because she's your mother. Think of it. You give three thousand dollars to a babysitter and your mother's living in poverty in a trailer.

(CONTINUED)

312 CONTINUED: (2)

312

GARY

All right, take a thousand off the  
babysitter. Give that to my ma.

(hesitates)

But don't mail it. I want you and  
Aunt Ida to fly there and give it  
to her in person.

VERN

My God, it's going to cost practically  
that much to fly there and back.

GARY

I want you to explain my feelings  
to her.

STANGER

Just a thousand, Gary?

GARY

Yep.

313 EXT. PORTLAND AIRPORT - DAY

313

Vern and Ida disembarking from a plane.

314 EXT. TRAILER CAMP - DAY

314

Long, shabby vista. MOVE IN on Vern and Ida knocking  
on the door of a trailer. It has a stoop two steps  
high and a dinky rain porch over the stoop. It's all  
plastic and ramshackle aluminum. Vern is holding a  
big bag of groceries.

BESSIE'S VOICE

(she speaks through the  
closed door)

Go away, whoever you are. I won't  
let you in.

VERN

It's Vern and Ida. We've come clear  
from Provo. We're here with a  
message from Gary.

VOICE

I haven't seen you in eighteen years.

VERN

Haven't seen you either. Come on,  
Bessie, let us in.

(CONTINUED)

314 CONTINUED:

314

VOICE

I'm not presentable.

IDA

This is Ida, your little sister,  
Ida.

Door opens. We see BESSIE GILMORE for the first time. She looks older than 60, small, frail, washed-out, as if she's in great pain. Her eyes are dull, her hair unkempt. She is twisted with arthritis. Nonetheless, her features are fine, delicate. Half-crippled, she carries herself like a lady.

315 INT. TRAILER - DAY

315

The cupboard doors are hanging open; the cupboards are virtually empty. There's garbage and trash piled up, and the litter everywhere of an invalid who can't take proper care of her house. Has the look of a lair. Vern is putting groceries in the cupboard. Ida is cleaning up the place; Bessie is sitting at the table, silently.

VERN

(over his shoulder)

I've a thousand dollars to leave you  
as a gift from Gary.

BESSIE

That's nice of you, Vern.

VERN

I'm just the mailman. I deliver,  
that's all.

(he coughs)

Here's the thousand.

Bessie looks at the money on the table and weeps. Ida embraces her.

BESSIE

I can certainly use that.

DISSOLVE TO:

316 TIME LAPSE

316

They are leaving.

BESSIE

I thought you came to talk to me  
about the Supreme Court case.

(CONTINUED)

316 CONTINUED:

316

VERN

I don't have the heart. It's your son.

BESSIE

I'd never change my mind anyway.

VERN

I assumed as much.

BESSIE

Oh, I might change my mind. I've talked to him on the phone. He says I'm condemning him to a life in prison.

VERN

Well, you are, maybe.

BESSIE

Do you know what it's like to be the mother of a son who's killed the sons of two other mothers? Gary wants his nightmare to end, but mine has only begun.

317 INT. CONFERENCE ROOM - MAXIMUM SECURITY - DAY

317

Gilmore, behind a glass, is talking through the phone. Stanger is replying on the other phone, directly across the corridor.

GARY

I want Nicole to be able to call me. Tell Schiller to put some pressure on people.

STANGER

Larry's quite a mover, but he can't do that. The hospital is dead set against it.

GARY

You tell Schiller unless I get a call from Nicole, I'm not going to answer any of his questions.

STANGER

Gary, you're not going to get that phone call. But we can slip letters to Nicole. We'll do it through her lawyer.

(CONTINUED)



317 CONTINUED:

317

Gilmore makes no reply.

STANGER

Gary, I think it would be nice if you answered Schiller's questions. He did trust you and pay you.

GARY

You think I'm a nice guy?

STANGER

Gary, I hate to tell you, but I think you can be a very nice guy.

GARY

All right, get my letters to Nicole, and bring hers back. Maybe I'll answer the questions.

318 INT. UTAH STATE HOSPITAL - COMMITTEE ROOM - DAY

318

Patients are sitting on chairs or on the floor. Different ones speak at different times. Nicole has her head on her knees. Does not react to what is going on.

1ST GIRL

Nancy broke the rules. She was having eye language with Billy.

NANCY

I wasn't.

OTHER GIRL

Screw you, you were.

Nicole looks up.

NICOLE

I have a real hassle. Why does nobody mention Gary Gilmore's name?  
(patients all look away from her)

Ha, ha, I bring up his name and nobody answers. You're following orders. You're supposed to make the rules in this hospital but you don't. Your rules are so stupid, I could improve them myself...

(snaps her fingers)

... with a moment's thought.

319 INT. DR. WOODS' OFFICE - DAY

319

WOODS

All right, Nocole, you want to get out. But how are you going to act when you do?

NICOLE

I would like to go away from Utah, go to school, learn a trade. I want to be able to take real good care of my children and get my life going again. Utah has too many connotations of Gary.

WOODS

What you're saying is fine, Nicole. Maybe it would be even better if you weren't trying to put me on.

NICOLE

I'm not trying. I believe it.  
(she smiles at Woods)  
Yeah, I know. I'll keep bullshitting you until I believe it myself.

They both laugh.

320 INT. CONFERENCE ROOM - DAY

320

Nicole is sitting in another conference group, her arms over her knees, her head on her arms. As the patients keep talking, she takes her arms and puts them over her head to shut out the voices.

NICOLE'S VOICE

Gary, can you hear me? I'm in a bad place. Oh, Gary, I'm furious with God. Last night in my dream I flew like a white bird right out the window. I'd like to be done with this senseless life and be born into the wings of a small white bird.

She looks at a Christmas tree in the hall. It is getting dark.

321 INT. PLASTIC CHRISTMAS TREE IN THE MAXIMUM SECURITY CORRIDOR - NIGHT

321

FATHER MEERSMAN, a short priest, is in the corridor to talk to Gilmore on the other side of the bars. He is holding TIME magazine open to the centerfold, and signifying each person with his finger.

(CONTINUED)

321 CONTINUED:

321

MEERSMAN

President Carter-elect, Betty Ford.  
The body of Mao Tse Tung lying in  
state. Here's Secretary of State  
Henry Kissinger. You know who else  
is here right on this same page?  
Gary Gilmore! Gary, I hope you  
realize that in the yearly roundup  
of 1976, you are present in the most  
elevated company. There can be no  
question that you are by now the  
best-known convict in the United  
States.

GARY

(his irony is restrained)  
Oh, padre, I would much rather be  
acclaimed for my art ability and my  
intellect.

The CAMERA TRAVELS down the corridor as he speaks.

322 INT. INTERVIEW ROOM - MAXIMUM SECURITY - DAY

322

Gilmore is talking through the phone on one side of the  
glass. Moody and Stanger are on the other.

STANGER

The Supreme Court has decided in  
your favor. They say you made an  
intelligent waiver of your rights.

GARY

I could have told you. The Supreme  
Court knows I'm intelligent. It's  
the people in Utah who don't.

STANGER

Now, the execution is set for the 17th  
of January.

GARY

(calmly)  
Good.

MOODY

It doesn't seem to affect your mood  
at all.

GARY

Some day you guys will realize I'm  
serious.

(CONTINUED)

STANGER

(great sincerity)

Oh, we do, Gary.

GARY

Let's get on with the questions.

MOODY

Larry's questions are tough today,  
I warn you. For instance, here's  
the first one.

(reads)

What are some evil acts you could  
not perform?

GARY

That's easy. I don't believe I  
could torture somebody.

MOODY

Isn't forcing a person to lie down  
on the floor and shooting him in the  
back of the head, torture?

GARY

A very short torture.

MOODY

How can any crime be worse than  
taking a life?

GARY

You could alter somebody. You could  
blind 'em, maim 'em, fuck 'em up so  
badly that the rest of their lives  
would be a misery. To me that's  
worse than killing. If you kill  
somebody, it could be that you assume  
their karmic debts. Thereby you might  
be relieving them of a burden.

STANGER

So there are crimes you deem worse  
than murder?

GARY

Well, Jesus, look what some governments  
do to their people. Forms of brainwash.  
Don't interfere with people's fate, I  
say.

STANGER

Didn't you interfere with Jensen's  
and Bushnell's lives?

GARY

Yes.

(CONTINUED)

322 CONTINUED: (2)

322

STANGER

You think you had any right to do that?

GARY

(sighs)

No.

STANGER

(with curiosity)

Was the second killing easier than the first?

GARY

Maybe it was a little more certain Mr. Bushnell was going to die.

STANGER

Why?

GARY

Because it's already a fact Mr. Jenkins had died.

MOODY

Jensen, Gary, not Jenkins.

GARY

Damn it, I hate to get his name wrong.

MOODY

All right, here's a real tough one.

(reads)

Over and over, you speak of this cold murderous rage you felt on each of the nights of the killings. Larry wants to know if that rage couldn't have been vented in sex?

GARY

I don't mess with questions that pertain to sex. I think they're cheap.

STANGER

You seem to find it easier to talk about murder than sex.

GARY

That's your judgment.

323 EXT. SALT LAKE CITY AIRPORT, UNITED AIRLINES ARRIVAL 323  
CURB - DAY

Richard Giaouque and Mikal Gilmore come out of the doors and walk over to a silver Rolls Royce which is parked at the curb.

GIAUQUE

I want to apologize for this vehicle. It's my partner's. I feel happier with a Volkswagen.

MIKAL

I don't care about the accommodations, I just want to get to the prison, and see my brother.

323A INT. ROLLS ROYCE - DAY 323A

They are driving.

GIAUQUE

Mikal, you might as well recognize that Gary is being used by many people. The new Attorney General has gone all out for capital punishment, and is perfectly willing for your brother to serve his political ends. Gary's execution could have fatal results for hundreds of other men on death row everywhere.

MIKAL

I detest capital punishment.

GIAUQUE

You bet. Those authorities are smug people sitting on smug seats.

MIKAL

I still have to think this through. Gary says that if my mother and I start a new appeal, he is going to commit suicide.

The Rolls Royce pulls up to the Administration Building. Mikal Gilmore steps out. A trustee who's sweeping the steps nudges a fellow trustee.

324 INT. MAXIMUM SECURITY VISITING ROOM - DAY 324

There are cigarette butts on the floor and the Christmas tree is still in the corner.

(CONTINUED)

Mikal comes in through the first gate which slides closed behind him. Gary comes strolling in through another sliding gate. He is wearing white coveralls and red, white and blue sneakers. Like a juggler, he wig-wags a comb through his fingers. He has a smile on his face but cool eyes.

GARY

Mikal, you're as damn skinny as ever.

Silence. Gary puts the comb in his pocket. The sliding gate opens again. Vern and Ida come through, all smiles.

MIKAL

(in a whisper to Gary)

I can't believe this. I was promised a private visit.

GARY

(also a whisper)

Vern is always welcome.

(in a loud voice)

Hey, did you bring me the shirt, Uncle Vern?

VERN

Don't you dare criticize it. This is a beauty.

Vern unfurls a large green T-shirt with a computer-photo of Gary on it. Beneath is printed in capital letters, "GILMORE -- DEATH WISH."

GARY

The plan, Mikal, is that I wear this on execution day. Then we auction it off, bullet holes and all.

Vern and Gary both roar.

GARY

How about it, Mikal, want to be the first to have a Deathwish shirt?

MIKAL

Too big for me.

(CONTINUED)

GARY

Maybe you can grow into it.

MIKAL

Are you really planning to sell these things?

GARY

Don't you think I have more class than that, brother?

Vern and Ida smile, wave, walk out and leave the brothers alone.

GARY

Is it true Giaque brought you out here today in a Rolls Royce?

MIKAL

That's not important.

GARY

Those damned liberals. Those wealthy liberals. They never gave me two bits. Now they're trying to frustrate me.

MIKAL

I might help them.

GARY

Who do you think these ACLU lawyers are, anyway? Holy men?

MIKAL

Look, Gary, they won't be doing it, I will.

GARY

Could you really start an appeal against my wishes?

MIKAL

Gary, save that stuff. I know you too well. You're so proud of those houses you robbed when you were a kid. Why every time you broke into a house, you spoiled it for the people who live there. You're an incredibly selfish human being.

GARY

Watch it, kiddo.

(CONTINUED)



MIKAL

No, I've always been too frightened of you to speak. So I could never realize I love you. But I do. That's why I could appeal your execution. Maybe your redemption can only be found through choosing to live.

GARY

Well put, Mikal. Only you're not the one who has to do all the living here. I don't have anything left, and you don't even know what that means. When they first sent me to the juvenile home, a couple of boys raped me. Held me and did it. Right up the bucket. Two years later, I was holding down another kid. In every wolf, we say, is a punk looking for revenge.

MIKAL

I see.

GARY

They do it to you when you're young, and then they do it to you again when you're old. Mikal, I don't want nobody holding me down again. I want to die while I'm still strong enough to fight for my resurrection out there!

(he leans over and  
kisses Mikal on the  
mouth)

See you in the darkness.

Exit Mikal, weeping.

325 OMITTED

325

&

&

326

326

327 EXT. MAXIMUM SECURITY CORRIDOR - DAY

327

We FOLLOW Mikal as he leaves Gary. Down the aisle at right angles to the main corridor are glimpses of the cellblocks, all one-story tall. The CACOPHONY of Maximum security is around Mikal, men TALKING, men GRUNTING, men CALLING OUT to one another, RADIOS PLAYING. through it we hear ONE RADIO that is particularly loud.

(CONTINUED)

327 CONTINUED:

327

RADIO (V.O.)

An Episcopalian priest, the Very Reverend Robert Anderson, charged Saturday that the execution of Gary Mark Gilmore has turned into a Superbowl of violence, with movie rights, reserved seats, T-shirts and love letters.

The first of the double-sliding gates opens for Mikal and closes behind him.

328 INT. SCHILLER'S MOTEL ROOM - NIGHT

328

The PHONE IS RINGING.

VOICE (V.O.)

I'm representing a well-known columnist who has heard that you are one of five people invited by Gary Gilmore to his execution.

SCHILLER

That is correct. The warden is going to let me in.

VOICE (V.O.)

My columnist is prepared through his syndicate to pay you a solid price for your seat at the execution.

SCHILLER

It's not a seat. I'll be standing. And it's not for sale.

Hangs up. PHONE RINGS AGAIN.

VOICE (V.O.)

Mr. Schiller, this is Ian Calder of the National Enquirer. I have an idea that may be worth six figures. Get Gary to write twenty-five words on any subject then send a bonded messenger to pick up the sealed envelope and put it in a vault. Our worldwide network of clairvoyants will key in at the exact moment of execution. They'll guess what he wrote, and we'll see how close they come.

(CONTINUED)

328 CONTINUED:

328

SCHILLER

Ian, how deep into six figures  
are we talking?

CALDER (V.O.)

Larry, if it works, it's a hundred  
thousand dollar idea.

SCHILLER

What if none of your mediums  
comes close?

CALDER (V.O.)

Well, then, of course, it'll be  
worth less.

SCHILLER

Good night.

Hangs up. TELEPHONE RINGS. We see him pick it up.  
We see him speak but do not hear his words. He hangs  
up.

329 ANOTHER ANGLE

329

The PHONE RINGS. Ditto.

330 ANOTHER ANGLE

330

Ditto.

331 ANOTHER ANGLE

331

The PHONE RINGS.

VOICE (V.O.)

This is Rupert Murdoch of the  
New York Post. Mr. Schiller,  
what's the largest sum you ever  
received for a piece of work?

(CONTINUED)

331 CONTINUED:

331

SCHILLER

I was once given twenty-five thousand dollars by Hugh Hefner for a single photograph of Marilyn Monroe in the nude.

MURDOCH (V.O.)

Wonderful, Mr. Schiller. Now I'm going to offer you a hundred and twenty-five thousand to describe the execution of Gary Gilmore as an exclusive for the New York Post.

SCHILLER

Mr. Murdoch, I'm not hanging up on you.

(pause)

But I'm not saying yes either.

MURDOCH (V.O.)

We'll talk shortly.

Hangs up. Schiller hangs up. He turns on this tape recorded and speaks into it.

SCHILLER

The Murdoch offer is pure gravy. I don't even have to give him the whole execution. I can save the movie and the book for myself.

Snaps off the tape recorder but keeps speaking in the same tone of voice.

SCHILLER

Oh my God, I don't even know if I want the fucking guy to be executed.

PHONE RINGS AGAIN.

332 INT. MAXIMUM SECURITY VISITING ROOM - DAY

332

Moody is speaking by telephone on one side of the glass, Gilmore on the other.

(CONTINUED)

MOODY

How do you feel?

GARY

Pretty good.

MOODY

Did you sleep?

GARY

I slept good last night.

MOODY

How's exercise?

GARY

I'm keeping up.

He grabs a wooden chair with arms on his side of the glass wall in the visiting room and does a headstand, supporting himself on the arms.

MOODY

Doing any reading?

GARY

No. I've read all I'm going to read.

MOODY

Guess you don't have much left, do you?

GARY

I still have myself.

(pause)

This 90-year-old blind man wrote and asked me for my eyes. Says they could transfer 'em with a simple operation. I turned him down for another fellow who's only 20. What the hell, the young guy's life is just dwindling. So I thought he deserved the eyes more.

He comes out of the headstand.

MOODY

I have some last questions from Larry.

Gilmore nods.

(CONTINUED)

MOODY

If on your passage you meet a new soul coming to take your place, what advice have you for him?

GARY

Hi, I'm your replacement! Where's the key to the locker? Where do you keep the towels?

MOODY

I think Larry wants you to be serious about this.

GARY

The only thing I know about death is that it'll be familiar. It won't be harsh and unkind.

(thinks a moment)

Of course, I might be all wet.

MOODY

You know the old line: Any man who says he ain't scared is either a liar or a fool?

GARY

Didn't say I wasn't scared.

MOODY

Your message to the world has the connotation of 'don't fear.'

GARY

You could call it a sin if you let fear run your life.

MOODY

But how do you keep fear from entering your soul?

GARY

Just hasn't come in yet. A brave man can do it in spite of his fear. You can't say I'm that brave because I still don't know how I'll feel tomorrow morning when they put the hood on me.

MOODY

Well, you're remarkably composed.

GARY

Thank you, Bob.

(CONTINUED)

332 CONTINUED: (3)

332

MOODY

I don't know what to say... um... um  
... I'm really...

He gives a hint of breaking up.

GARY

Look, man, you're a little upset  
about this, aren't you?

MOODY

It's hard, Gary. I'm physically ill.  
(breaks down, forces  
back his tears)  
Gary, I got to go.

GARY

Don't forget the vest, Bob.

MOODY

What?

GARY

The bullet-proof vest.

MOODY

Gary, what can we bring you tonight?

GARY

Tell Schiller to smuggle in some  
liquor. Say it's the condemned man's  
last request.

333 EXT. UTAH STATE PRISON - DUSK

333

LOUD CIRCUS MUSIC. There is snow on the ground, and a long line of vans and campers is entering the prison gate and parking in an area just outside the administration building. Outside the gate, an all-night vigil is beginning. Priests, bishops, and rabbis holding candles walk in an oval with hippies, pacifists, and people generally opposed to the execution of Gary Gilmore. They are reading a litany we cannot hear above the music, although their faces and prayer books are illumined by the TV lights the crews are turning on them. One carries a placard that reads: "WHY DO WE KILL PEOPLE WHO KILL PEOPLE TO SHOW THAT KILLING PEOPLE IS WRONG?" The TV cameras film this placard. Nearby, Schiller opens his coat, hands over six mini-bottles to Vern, then walks toward the gate. We see the guard patting Schiller down, searching for contraband, while Vern passes with a nod, accompanied by Ida and Toni.

334 EXT. PARKING AREA IN FRONT OF THE GATE TO MAXIMUM - 334  
EVENING

Nearly all the media people are dressed in heavy down jackets. Vern and Ida and Toni are fighting their way through the press. Snow is blowing across the parking area with the wind coming in off the mountain.

335 EXT. CORRIDOR BETWEEN WIRE FENCES - NIGHT 335

Vern and Toni and Ida are walking alone, leaning against the wind. Vern is limping.

336 EXT. DOOR, MAXIMUM SECURITY BUILDING - NIGHT 336

Vern and Toni and Ida enter.

337 INT. DOUBLE SLIDING GATES - NIGHT 337

One closes, the other one opens. Vern and Ida and Toni emerge into the visiting room. The same Christmas tree is up, but other rooms have been opened off the visiting room. Gary gives them a great big hug, then steps back, obviously disappointed.

GARY

Where's Brenda?

IDA

Gary, she had to go in today for an operation on her insides. She didn't want to. Gary, she said you'd think she was afraid to see you, but it's not true. She really wanted to be here.

GARY

Damn. I wanted to say goodbye to Brenda.

338 INT. EXPANDED VISITING AREA, MAXIMUM SECURITY - NIGHT 338

A party is in progress. The main dining room of Maximum Security, a room about 30' by 40', has been opened into the visiting room, as well as a couple of offices and the booth with the glass window. People circulate in and out of these rooms through the night. We see Bob Moody, Stanger, Toni, Vern, Ida, Father Meersman, LT. FAGAN, several guards. The PHONOGRAPH is PLAYING. CAMERA PANS to Gary in a back office whose door is open. We see him wink and hand a bottle of whiskey to a guard.

People are talking, guards are bringing in cartons of Seven-Up and Pepsi-Cola, cake and cookies. The guests cheer as Gary and Ron Stanger box.

(CONTINUED)



338 CONTINUED:

338

Ron is the fancier boxer and keeps stepping aside to avoid getting hit, but he is boxing with open hands. Gary is punching with his fists closed and Ron is catching it on his shoulders and bare hands. Gary feints.

GARY

I don't lead. I'm a counterpuncher.

Then Gary throws a lead. Ron slips it, turns his shoulder into Gary's solar plexus, grabs his elbow, tries to get away.

Gary throws a couple of bombs and Ron just ducks them. Ron looks winded and a little scared, slips another punch, clinches with Gary, hugs him.

STANGER

Hey, boy, you're really all right.

Stanger steps back nimbly, shakes his hand.

More party scenes, more laughter.

339 MONTAGE

339

We hear a SOUND come up like surf from the cell rows of Maximum Security. It is a mix of CRIES and SHOUTS and MOANS and SLAMMING SOUNDS OF CELL DOORS that reaches clear to these visiting rooms, a MUTED SOUND as if under rock.

Gary joking with guards; they all throw their heads back and laugh. Gary dancing with Ida. Vern dancing with Toni. We hear no dialogue through this, merely the RADIO PLAYING.

340 INT. DOUBLE GATES - NIGHT

340

Ida is leaving. Gary has put on Ida's coat. He pretends to get in the double door with Ida. Everybody is laughing.

341 CLOSEUP OF GARY

341

He is measuring the gates, measuring the guards. A guard walks over. Gary hands back Ida's coat.

GARY

Ida, give all my love to Brenda.

DISSOLVE TO:

342 INT. EXPANDED VISITING AREA - NIGHT

342

Gary walking around in a Robin Hood-type of archer's hat. Stops where Vern is sitting, the RADIO STILL PLAYING.

GARY

Vern, thank you for bringing me this.

VERN

Well, I looked at that hat and said, the only man I know who's crazy enough to wear it is Gary Gilmore.

GARY

Hey, man, it's my last night. They can't punish me anymore.

VERN

Shut up, or I'll start to bawl.

He looks like he might.

GARY

Vern, I killed those men and they're dead. I can't bring them back or I would.

VERN

By now, I believe you would.

GARY

I'm glad you're going to be there in the morning.

VERN

Why?

(finds it hard to talk)

Why do you want me there?

GARY

(gives his most  
mocking smile)

Well, I've already demonstrated how I live. Now I'd like to show you how I die.

(looks around)

Hey, Fagan, tell the pharmacist to bring me a little speed. It's the dying man's last request, isn't it?

A couple of GUARDS enter.

1ST GUARD

Gary, we thought we'd shake hands.

(CONTINUED)

342 CONTINUED:

342

GARY

You want my autograph?

GUARDS

Would you, Gary?

Gary signs his name on the pocket of the shirt of one, the cuffs of the trousers of the other. PHARMACIST comes by with a couple of pills.

GARY

Hey, look at this old boy who takes care of me.

PHARMACIST

Yeah, you keep me pretty busy with your shenanigans.

DISSOLVE TO:

343 TONY AND GARY

343

dancing.

GARY

I haven't done this in years.

TONI

I heard you sing once, and you were not the greatest singer in the world. But that's nothing to how you dance.

They laugh.

GARY

I wish we had more time together.

TONI

I'm sorry too.

GARY

(stops dancing)

Like to see some pictures of Nicole?

Toni nods. Gary pulls them from his breast pocket.

GARY

You don't have to look at them if you don't want to.

344 CLOSEUP OF A DRAWING OF NICOLE NUDE

344

It is well-executed.

TONI

That's beautiful, Gary.

GARY

What do you think of these?

We see passport photos of Nicole, the sort you buy for half a dollar. She is showing her breasts bare.

TONI

It's obvious these pictures mean a lot to you, Gary.

GARY

I wish I could have seen Nicole one more time.

TONI

Yeah, she's beautiful.

GARY

All right, I know you gotta leave and see your husband.

TONI

It's true, Gary. He's going away in the morning for a whole week.

(bites her lip)

Look, Gary, I'll be back at five a.m. with my mother.

GARY

Yes, I want you here in the morning.

(puts his arms around  
her, gives her another  
big hug)

Thank you. It's been a peaceful evening, a love-filled room -- you brightened my whole night, Toni.

You even brought Nicole back to me.

He gives her another hug and rather a passionate kiss.

TONI

I'm going to have to go.

GARY

Tell Howard hello. Tell him he's got a great wife.

Toni passes through the double gates. We see her exit from:

346 GARY'S POV

346

The first gate opens, she enters the passage room, the gate closes behind her, the other gate opens, she walks out into the lobby, she walks through the door, and in the distance, following Gary's eyes, we see the fence with barbed wire at the top and the snow-covered field.

GUARD

Hey, Gary, Johnny Cash is on the phone.

347 INT. TELEPHONE ON WALL - NIGHT

347

GARY

Are you the real Johnny Cash?

VOICE (O.S.)

Yes, this is Johnny Cash.

GARY

Well, this is the real Gary Gilmore. Man, I want to say it's elegant of you to call, because you're my favorite singer.

DISSOLVE TO:

348 INT. EXPANDED VISITING AREA - NIGHT

348

GARY

Ron, you're a lawyer and you can write the paper.

STANGER

Sure, Gary, what do you want me to draw up?

GARY

A paper where I give you fifty thousand dollars out of all future returns from my estate.

STANGER

(uneasily)

Why do you give it to me, Gary?

GARY

Well, the next time you step outside for a little air, I want you to leave me the key to the locker...

(MORE)

(CONTINUED)

GARY (CONT'D)

(points)

... that's holding the good clothes  
you brought to wear to the execution  
tomorrow.

STANGER

What do you have in mind? What,  
really, Gary, do you have in mind?

GARY

Ron, the guards are so sleepy they  
won't even look. Not in all this  
hubbub. If I put on your clothes  
they might think I'm you and let  
me through the double gate. Once  
I get by the outside door, I can  
make a run for it, man...

(starts to get very  
excited)

... climb the fence, man, flip over  
the barbed wire at the top. The  
wire'll put a few holes in me but  
that's nothing, man.

STANGER

Then you drop to the other side?

GARY

Yup. Drop fourteen feet, and start  
running. Just let me get through  
that double gate and I'm gone, man.  
I'll make it up to Canada. Nicole  
can join me there.

STANGER

(he is swallowing  
and he is sweating;  
speaks in a hoarse  
voice)

Gary, I'd do anything I could for  
you, but I'm not going to put my  
children and family in jeopardy.

GARY

I've thought it out, man. They  
can't hang it on you. I coulda  
stolen the keys from your pocket,  
man.

(CONTINUED)

348 CONTINUED: (2)

348

STANGER

Gary, I can't do it and I won't do it.

GARY

All right, Ron.

(shrugs as if he  
has lost the toss  
of the coin)

Get ready for the execution. They won't stop that.

STANGER

Gary, I have to tell you. The ACLU has not given up. They're arguing it right now before Judge Ritter and he's kind of liberal.

GARY

No, the execution will take place.

He walks away.

349 INT. SCHILLER'S OFFICE - TRAVELODGE MOTEL - NIGHT

349

The PHONE RINGS. Schiller picks it up.

GARY (V.O.)

All right, Larry, this is your last opportunity to ask questions.

LARRY

I'd like to go over a couple of new things.

GARY (V.O.)

Well, don't try to X-ray me publicly.

LARRY

I have to. You want the story of your life told properly, don't you?

GARY (V.O.)

Without fear or favor. Let the audience decide.

LARRY

Then I still need to know more about you.

350 INT. LT. FAGAN'S OFFICE - NIGHT

350

Gary is at the desk. (From here on the cross-cutting in this scene will not be indicated. Therefore no "offscreen" will follow either name.)

GARY

All right. Ask 'em.

SCHILLER

Will you talk about Nicole?

GARY

Depends on what you want to know.

SCHILLER

If you could have a last conversation, what would you tell her?

GARY

I don't want anybody else to have her. So I might still ask her to join me.

SCHILLER

Doesn't she have a responsibility to her kids?

GARY

It gives me a little pause.

(shakes his head)

Listen, your kids come through you, but they're really not of you. Everybody is an individual soul.

SCHILLER

You believe they would get along as well without her?

GARY

This sounds cold-blooded, but I'm not over-concerned about them kids. They won't starve to death.

SCHILLER

If you really loved her, maybe you'd tell her to try to forget you and find a man for herself who would give her children a chance for a better life?

(CONTINUED)



GARY

I'm not going to answer that.

SCHILLER

All right, let's go on. Is there anything about your relation with your mother that even at the moment of death you'd rather not talk about?

GARY

Spell it out.

SCHILLER

Well, did your mother resent you when you were small? In your gifts, you only gave her a thousand dollars. Couldn't that be revenge against a failure to love you enough?

GARY

Larry, listen carefully. Get ahold of John Cameron Swayze. Ask him to give me a Timex wristwatch and bring him to the execution. After they fire, he can come out wearing a stethoscope. He can put it on my heart and say, 'Well, that stopped.' Then he can put the stethoscope on the Timex and say, 'she's still running, folks.'

SCHILLER

Gary, you're evading the answer.

GARY

Talk about your mother, not mine. Goddammit, I'm getting pissed off. My mother's a hell of a woman. She did the very goddammed best she could and, man, she was always there, we always had something to eat, somebody to tuck us in.

SCHILLER

You really love her, man?

GARY

Goddammit, yes.

VOICE (O.S.)

Hello, hello.

(CONTINUED)

GARY

Who's this?

VOICE (O.S.)

This is the warden.

GARY

Well, this is Mr. Gilmore. I'm making a phone call Mr. Fagan approved.

WARDEN (O.S.)

Thank you. Pardon me.

He hangs up.

SCHILLER

Gary, to resume, I want to talk about Nicole.

GARY (O.S.)

Jesus fucking Christ.

(we hear him talking  
to somebody)

Lieutenant Fagan just told me that Ritter issued a stay. Says it's illegal to shoot me with taxpayer's money.

SCHILLER

What?

GARY

Foul cocksuckers. A taxpayer's suit. I'll pay for it myself. I'll buy the bullets, rifles, pay the riflemen. Jesus-fucking-goddammit-Christ, man I want it to be over.

SCHILLER

You have a right for it to be over. An inalienable right. But, Gary, maybe you're not meant to die. Maybe there are things left to do. We may not know what they are. Maybe the suffering that you're doing now is laying a foundation for the way society and our civilization should proceed... you're not listening to me, are you?

(CONTINUED)

350 CONTINUED: (3)

350

GARY

I got to get off the phone. Mr.  
Fagan wants to use it. That fool  
Judge Ritter. Jesus Christ. Shit.  
Piss. Gawd!

He hangs up.

351 INT. EXPANDED VISITING AREA - NIGHT

351

A great groan comes up to the visiting area from the inmates of maximum security. It rolls down the long corridor from cell row to cell row. A confused sound of clapping, cheering, moaning, a deep sound like the earth shifting. It issues from all the men back in maximum listening to the radio on their earphones. "There's a stay, there's a stay," is being yelled up through the cell rows. Gary is pacing around.

GARY

If I have to, I'll hang myself.  
Either way, I'm dead before eight  
in the morning.

Vern walks by quietly.

VERN

Gary, the guards said the Attorney  
General's office is flying to the  
Tenth Circuit Court in Denver right  
now to get Judge Ritter's decision  
thrown out before sunrise.

GARY

(suddenly shouts)  
Pharmacist!

Pharmacist comes over.

GARY

Give me a little speed. My speed  
is wearing off.

PHARMACIST

(shakes his head)  
Gary, I can only give you that stuff  
if you're going to be executed.  
Right now, there's a stay. The  
prison said to stop it.

Gary shivers.

352 INT. GUARD'S OFFICE, EXPANDED VISITING AREA - NIGHT 352

Gilmore alone in a guard's office. He is talking to a tape recorder.

GARY

God fucking damn -- I was ready to die, Nicole. Ohh, the fuckers.

(sighs)

I read things in the paper. They say this evil son of a bitch with his hypnotic, charismatic fucking personality talked this girl into suicide... whew, whew ... Oh, Nicole, I'm not a Charlie Manson, I'm not swaying you to do this. If you want to go on living and raise your children, go ahead, baby, but don't let nobody fuck you. Don't, baby, you're mine. Discipline, restraint -- Oh, fuck, I feel so bad right now. I thought I was going to be dead in a few hours... free to join you.

FADE OUT.

FADE IN:

353 EXT. UTAH STATE PRISON - DAWN 353

We see the newsmen stirring in their caravan of campers and vans and limousines and trucks. TV men are unloading equipment. We see Schiller walking away from the group with a Guard toward the prison.

354 INT. EXPANDED VISITING ROOM - NIGHT 354

Everybody is asleep but Gary. They're all flopped out in cots and chairs. The radio is still going, but low. A GUARD walks in; they stir.

GUARD

The warden says to proceed as though the execution is on. Everybody will now have to say goodbye to Gary Gilmore.

MOODY

No word from Denver yet?

(CONTINUED)

354 CONTINUED:

354

GUARD

Nobody knows anything for sure. But we don't want to be surprised if they overthrow Ritter.

Gary starts to shake hands with the guards.

GARY

You've been great, you know.

(goes up to a black guard)

You're a black bastard but I like you anyway.

Black Guard laughs. Sliding gates CLANG. Another group of officers come in, stand there with shackles in their hands, dressed in maroon jackets. Very big fellows. Gilmore shakes hands with Moody, Stanger, Father Meersman, and Vern. Turns to the guards.

GARY

OK, start.

As the visitors pass through the sliding gates, a guard comes running through.

GUARD

They overturned Ritter. It's on! It's on!

STANGER

(to Moody)

I can't move. I don't even know if I can walk.

355 EXT. PRISON PARKING LOT - DAWN

355

Some reporters are coming out of vans. Others are banging on the doors of other vans. We have the feeling of an army waking to the call of battle, an increasing tempo. Men pop out of vans, take a slug of whiskey from their flasks. Camera lights, like artillery pieces, begin to tilt crazily up into the air. Producers begin to shout orders. About a hundred yards away, a police car, followed by a van, draws up to the door of Maximum.

356 EXT. MAXIMUM - DAWN

356

Warden Sam Smith strides toward the building, coatless, indifferent to the snow. As he opens the door, Gilmore comes out. He is wearing white pants and a black T-shirt.

357 EXT. PARKING LOT DIRECTLY IN FRONT OF THE MAIN PRISON BUILDING - DAWN 357

GERALDO RIVERA is wearing a black leather jacket and jeans.

RIVERA  
(shouting into his  
mike)

Give me air. You'll be able to  
hear the shots, I promise. You'll  
be able to hear the shots.

A helicopter hovers overhead, blowing the snow across  
the fields of the parking lot.

358 EXT. MAXIMUM - DAWN 358

Gary is escorted to the van by three new guards. He enters and sits behind the driver. Father Meersman sits down next to him. Then Warden Smith. The guards fill up the rest of the van. It will be the only car moving in all that quarter mile of prison streets from Maximum Detention to the cannery where Gary will be shot.

359 INT. VAN - DAWN 359

Gary reaches in with both manacled hands to a pocket in his pants and takes out a folded piece of paper. He puts it on his knee and opens it. It is a picture of Nicole clipped from a magazine. The driver of the van turns the key for the motor and the radio starts as well. The driver immediately reaches to turn the radio off, but Gary looks up.

GARY  
Please leave it on.

MUSIC comes from the RADIO. We hear the words:

RADIO  
Una paloma blanca,  
I'm just a white bird in the sky,  
Una paloma blanca,  
Over the mountains I fly.

DRIVER  
Sure you want me to leave this  
thing on?

GARY  
Yes.

(CONTINUED)

359 CONTINUED:

359

RADIO (V.O.)

It's a new day,  
It's a new way,  
And I fly up to the sun.

Gary no longer looks at the picture. The words have become more important.

RADIO (V.O.)

Once I had my share of losing,  
Once they locked me on a chain,  
Yes, they tried to break my power,  
Oh, I still can feel the pain.

NICOLE'S VOICE

(Gary is hearing the  
words from one of  
her letters)

Last night in my dream, I flew  
like a white bird through the  
window. Tonight I will tell my  
sould to fly me to you.

RADIO (V.O.)

No one can take my freedom away,  
Yes, no one can take my freedom away.

360 EXT. UTAH STATE PRISON - OVERHEAD SHOT - DAWN

360

Gary's van is the only car moving in all that quarter mile of prison streets between Maximum Detention and the cannery where the execution will take place.

361 EXT. THE CANNERY - DAWN

361

The van circles the cannery, comes to the back. There, a black canvas structure is built out on the loading platform. Van pulls up to the entrance steps. Gary exits and moves slowly up the steps. He is hindered by his shackles. Another car follows. Schiller, Moody, Stanger and Vern exit and go up the entrance steps. Schiller enters last. The CAMERA GOES THROUGH the door with him.

362 INT. CANNERY - DAY

362

From SCHILLER'S POV, we see that Gary is to the right and strapped into a chair. That end of the room is lit, and he is up on a little platform, like a stage. It looks more like an electrocution is going to take place than a shooting. Gilmore is sitting in the chair, but is not strapped tightly in. His arms and legs have an inch of slack.

As Schiller continues to move forward, we see a painted line on the floor.

OFFICIAL

Stand behind that.

Schiller stops, wheels, and with Gilmore still to his right, he can see to his left the black blind with slots in it. The distance is perhaps 25 feet from himself and about the same distance from Gary. Gilmore looks like a tired old bird with very bright eyes, depleted, thin, older than we have ever seen him. He is in quiet conversation with the guards who are working on his straps, with the warden, with Father Meersman. At least half a dozen people are busy on various details around his chair. As they step back, we see that the seat used for the execution is nothing more than an old office chair. Behind it is a filthy mattress backed up by sandbags and the stone wall of the cannery. The mattress is rammed between the chair and the sandbags.

Fifty sheriffs and county troopers and bureaucrats are milling around behind the line. Several of them are in big white cowboy hats. Gary is now alone, and after a nod from Sam Smith, Vern walks up to say good-bye to him.

He can't quite speak. Gary is trying to squeeze Vern's fingers.

GARY

Come on, I'll give you a go.

VERN

Gary, I could pull you right out of that chair if I wanted to.

GARY

Would you?

Vern gives a small, tender smile. It's extracted from him fraction by fraction.

Vern turns away and Bob Moody comes next.

GARY

I'm gonna leave you my hair, Bob.  
You need it worse than I do.

Schiller approaches.

(CONTINUED)



SCHILLER

I don't know what I'm here for.

GARY

You're going to help me escape.

Smiles back at Schiller, a subtle, jeering smile.

Schiller steps off the platform, goes back behind the line and Stanger comes up.

STANGER

(emotional, very  
throaty)

Hang in there, Gary, stick with it.

Gary does not look very tough. His eyes show the fatigue of all the drugs wearing off. He opens his mouth and nothing comes out. Then he opens it again.

GARY

Cool.

They squeeze hands. Ron returns to his position behind the line. A PRISON OFFICIAL comes up to him.

PRISON OFFICIAL

You want cotton for your ears?

Ron shakes his head and then he notices everyone else is taking cotton so he nods and stuffs some in his head. Then he watches Sam Smith walk over to the back of the room, where a red telephone is on a chair. Smith makes a quick phone call, hangs up, comes back to Gary, and starts to read a declaration. We are hearing it through Stanger's ears but they're all stopped up. The moment the cotton has gone into his ears, the SOUNDTRACK has become muffled.

SAM SMITH

Blah, blah, blah... State of  
Utah... blah, blah... until dead.

Gary is looking around the warden at the audience, leaning in his chair from side to side, practically tipping the chair over, trying to catch a glimpse of the faces behind the executioner's blind.

Stanger takes the cotton out of his ears.

CUT TO:

SAM SMITH

You have anything you'd like to say?

Gary looks up at the ceiling, hesitates.

GARY

Let's do it.

There are deep lines in his face and his skin looks white.

Father Meersman walks forward to give the last rites.

GARY

Dominus vobiscum.

Meersman is overwhelmed, and responds:

MEERSMAN

Et cum spiritu tuo.

Gilmore grins.

GARY

There'll always be a Meersman.

Three men in red coats come up and put a hood on Gilmore's head. He looks hooded and grotesque. They put a waist strap on Gilmore and a head strap.

Now a doctor comes up and pins a white circle on Gilmore's shirt at the heart.

Father Meersman traces a big sign of the cross, then he too steps back over the line and turns around.

The PHONE BEGINS TO RING. Sam Smith picks it up, nods, hangs up, walks back to his place behind the line next to Schiller, hands Schiller more cotton and they look into each other's eyes.

Then Smith signals with a crook of his arm toward the blind.

A VOICE starts counting: "Ten, nine, eight, seven, six, five, four, three, two, one." Another whisper through the cotton: "All right, now aim -- one, two -- "

On "three" the GUNS go BAM! BAM! BAM!

FAST DISSOLVE TO:

365 INT. UTAH STATE HOSPITAL - DAY

365

Nicole is in bed asleep. As she lies there, Gary's face floats before her. She starts up in bed. Gary's face is now over her, looking at her, with an expression of pain and horror. Patients are now over her as well, trying to pull her from the bed. She is fighting and screaming.

NICOLE

Let me get to him! Let me get  
to him!

366 INT. THE CANNERY - DAWN

366

Gary's body jumps forward very slightly. His head tries to slump forward but the strap holds his head up. Then his right hand rises slowly in the air and slowly descends, as if to say, "That did it, gentlemen." The movement can be as delicate as the fingers of a pianist raising his hand before he puts it down on the keys.

We see the blood start to flow through the black shirt and come out onto the white pants, and drip on the floor between Gary's legs.

We hear the BLOOD FALLING, big drop by big drop. Now there's a pool in Gary's lap, running to his feet and covering his tennis shoes. The red, white and blue tennis shoes he always wore in Maximum.

A doctor comes along with a stethoscope and nods to the others. Father Meersman and Sam Smith come up and Sam Smith unloosens the waist strap, slides Gilmore out from underneath the head strap and looks behind the body at the shot patterns in the back of the mattress. Even as he is examining the body, Gary falls over into Meersman's hands. The padre has to hold the head while Sam Smith goes fishing over Gilmore's back to locate the exit wounds.

Blood starts coming out of Meersman's hands and drips through his fingers as he begins to weep.

An OFFICER walks down the line.

OFFICER

Time for everybody to leave.

The lights go down. As they exit from the cannery, one of the reporters has a portable RADIO GOING.

(CONTINUED)

366 CONTINUED:

366

## RADIO VOICE

According to a nationwide Louis Harris survey last week, Americans by a margin of 71 to 29 percent favored Gary Gilmore's death before a firing squad.

Those who exit are pulling the cotton out of their ears.

367 INT. BRENDA'S HOSPITAL ROOM - DAY

367

A TV screen is on. "Gilmore is dead" is the headline on the TV screen.

Brenda, locked in intravenous tubes, begins to scream. A DOCTOR comes running up.

## DOCTOR

It's really too bad, but that's one man who should have been executed a long time ago.

## BRENDA

Oh, you simple son of a bitch, get away from me!

She throws a plate of food at him. The I.V. tubes pop loose.

368 INT. THE CANNERY - EARLY MORNING

368

REPORTERS are swarming over the chair, the sandbags, and the holes in the mattress. They are putting their fingers in the holes.

## REPORTER

They used these steel-jacketed bullets because they don't make a large hole in the rear. That saves the worst of the mess.

369 INT. BESSIE'S TRAILER - DAY

369

## BESSIE

Don't put the TV on.

## MIKAL

It's safe. Gary has the stay. Let's find out what the situation is now.

Even as the picture is fluttering into focus, a VOICE comes out.

## VOICE (V.O.)

Gary Mark Gilmore is dead.

370 INT. CLASSROOM - CLEARFIELD, UTAH - DAY

370

Colleen Jensen is teaching.

COLLEEN

I heard some of you talking this morning about the execution. I just want to say that the rumors you heard are correct. The man who was shot today has been executed for killing my husband. Now we've spoken of it, and there should never be any need to discuss it again. I am ready, if you are, to get on with the reaching and the class.

371 INT. CREMATORIUM - SALT LAKE CITY - DAY

371

Jerry Scott, the police officer who brought Gary to Utah State Prison is now watching the oven door open. We see Gary in the casket. It is made of plywood, covered with maroon velvet and has silver rails on the side, white satin on the inside, and a satin pillow.

Now the casket with Gilmore's body goes into the kiln.

372 INT. BESSIE'S TRAILER - DAY

372

Bessie is rocking by herself in a chair. She is alone in the room.

373 INT. CREMATORIUM - DAY

373

They are removing a shield from a window on the side of the oven. We see Gary's body, black and burning. The muscles of his shoulders have been tightening from the flames, and raise his forearms until they are pointing at the sky.

374 INT. THE STIRRUP - LATE AFTERNOON

374

A large cocktail lounge with a dance floor. Empty at this hour. Three men are drinking with two women at one of the tables. Through the windows we can see it is daylight outside, but the room is dark.

1ST MAN

You think we're bloodthirsty bastards, don't you?

1ST GIRL

It had to be done.

(CONTINUED)

374 CONTINUED:

374

2ND MAN

Want to see something sadistic?

He pulls a strap of webbing and the slug of a bullet out of his pocket.

2ND MAN

This is one of the bullets that killed Gary and this is one of the nylon straps that was holding his arm. Do you want to touch them?

1ST GIRL

No.

But she can't help herself. She touches them with a slight smirk on her face. Then he puts them back in his pocket.

3RD MAN

I got the hood out in the car.  
(swallows his drink)  
Yeah, I picked it up right off the floor.

1ST MAN

If I'd known what I was getting into, I'd've never done it.

2ND GIRL

(to 3rd Man)  
I'd like to see the hood.

3RD MAN

You would, huh? Come on, I'll show it to you.

He wipes the beer off his mustache and they stand up. They walk out. Their arms are around each other's waists and their hips are knocking against one another. They have a look like they're getting ready to sop up all the gravy. None of them know it, but unconsciously they are acting like the protagonists in a beer commercial.

375 EXT. PROVO AIRPORT - DAY

375

A PILOT, Stanger, Vern, Cline Campbell, Father Meersman, and Larry Schiller enter an airplane. Stanger is carrying a cardboard container the size of a shoebox.

376 EXT. RUNWAY - DAY

376

The plane takes off.

377 INT. CABIN OF PLANE - DAY

377

VERN

(to Pilot)

Head for Spanish Fork. That's where  
he wants it done.

Stanger opens the cardboard container. Gary's remains  
have been put in a plastic bag with colored printing  
from the bread company still on it. An overlay says  
59¢. The ashes look gray and white with bits of bone.  
Seedy look.

Now Stanger cracks the vent in the window, and tucks  
the opening of the bag into it. The Pilot banks the  
plane. The air sucks out the ashes.

VERN

OK, Gary, you won't be in a box  
any more. You can whip around with  
the winds.

378 INT. SCHILLER'S MOTEL ROOM - DAY

378

The PHONE is RINGING. Schiller comes through the door,  
picks it up.

SCHILLER

Who? Hustler Magazine. You want  
to do a series of nudes with Nicole?  
Fifty thousand dollars? No, I  
think we'd better forget it.

379 INT. LAWYER'S OFFICE - DAY

379

Schiller is playing on the floor with Sunny and Jeremy.  
Nicole, looking very quiet, floats in wearing jeans  
and a shirt. Walks by Larry, picks up the kids, hugs  
and kisses them. The kids yell "Mommy, Mommy."

SCHILLER

I'd like to introduce myself.  
I'm Larry Schiller.

NICOLE

(with the dignity  
of a widow)

Gary told me about you.

SCHILLER

I hope he said good things because  
I'd like you to trust me. I want  
you to go away before the press  
starts to hound you.

(MORE)

(CONTINUED)

SCHILLER (CONT'D)

I've rented a house in Malibu.  
Why don't you, the kids, and your  
mom, live there while we do our  
interviews about you and Gary?

NICOLE

Yeah, any place but here.

SCHILLER

At the hospital they kept saying  
you might try to pack it in again.

NICOLE

They're smarter than I thought.

SCHILLER

I'm betting that you won't.

NICOLE

I might even live to be an old  
lady. Who knows?

CAMERA PANS through the window to look at the snow.  
It's melting.

DISSOLVE INTO:

380 INT. USED MOTOR HOME - DAY

380

THROUGH THE WINDOW, we see autumn foliage. A DUDE is  
tightening his belt. He whistles. He throws down  
some coffee. He is getting ready to leave. Nicole  
comes out of the bedroom. She is wearing a bathrobe  
and levis.

GUY

Hey, well. So long.

NICOLE

Yeah.

GUY

Moving on today?

NICOLE

I keep moving.

He waves, he steps outside. We catch a glimpse through  
the door again of autumn foliage and Sunny and Jeremy  
playing outside.

Nicole sits down, sips her coffee. She is in a bad  
mood. Holds up her hand. It looks strange.



381 CLOSEUP OF THE RING

381

The setting has cracked; the stone is gone.

382 DOUBLE IMAGE

382

The motor home she is in now; the field in back of the nuthouse at the moment Gary gave her the ring.

She takes the ring off and lays it in the saucer.

NICOLE

Oh, Gary, being faithful just left me bored and dull. Now, sex don't solve nothing either. It puts me out of touch with you. Oh, baby, I'm so afraid that there is no more of you. That you're really not on the other side.

Nicole opens a locked little metal box, and takes out a tape, puts it on.

GARY'S VOICE

Oh, Nicole, I swear to God I don't care what I have to go through, or the demons I have to fight, but I will find you and love you tenderly and softly, wildly and rowdy, naked, wrapped around me.

Nicole looks off into space. A tear rolls down each cheek. The tape hits the end of the roll, and starts whizzing on rewind with an exaggerated GRATING SOUND.

383 INT. KATHRYNE BAKER'S KITCHEN - NIGHT

383

She is alone and also drinking coffee. We hear a SCREAM. April comes out of the bedroom.

APRIL

He's out there killing people. We got to get up before he kills us all.

KATHRYNE

It's all right, baby, he can't get in. The doors are locked.

APRIL

Oh, Mama, there's blood on him and the crazy look is back in his eyes.

384 INT. BESSIE'S TRAILER - NIGHT

384

The trailer is dark. We hear the SOUND OF AUTOMOBILES going by on McLaughlin Boulevard in the rain. A car comes into the trailer park, moves forward, searching with its lights for Bessie's trailer, discovers it, and by the glare through the three-quarters closed Venetian blinds, we see Bessie waiting alone at her table. The lights bore in on her for fifteen seconds, then there's a whoop of laughter from the teen-age kids in the car, and they drive off.

BESSIE

(aloud and alone  
in her trailer)

I'm the same as Gary, if they  
want to shoot me, let them.

We FADE to the strains of La Paloma Blanca. Mixed with it is the CIRCUS MUSIC.

THE END